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BERTHA KALIGH

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE, EDITOR

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NEW YORK, FEBRUARY 26, 1910

THE entertainment of a bevy of multimillionaires in the vaulted precincts of the National City Bank by employees who organized a minstrel show affords another token of the sort of amusement desired by the tired business man.

A BLACK CROOK company was held up the other day in a Missouri town on the theory that its offering was an offense to morality. Yet the grandfathers indorsed this sort of entertainment. So much for "the palmy days."

AND so a titled barefoot dancer, who does not otherwise affect much attire on the stage, offended by King EDWARD's discouragement of her efforts, is to come to America. Well, frankness in disclosure is not novel here, and sometimes it is excused by the art of the discloser.

A FRENCH savant declares that by hypnotism he can make the clumsiest of persons a perfect dancer in a few minutes. A New York savant not long ago insisted that he could develop an actor by the same means. In fictional theory a TAILBY sang divinely under like influence. Who knows but that the world shall yet be flooded with geniuses, after all?

CHANCELLOR DAY, of Syracuse University, has declined to act as a patron of an association of amateurs of that institution whose object is the playing of plays. All well-regulated universities nowadays have student dramatic societies, and some of them have chairs of dramatic literature or the like. And still some persons prominent as educators regard the world of student activity as one would observe things through a gimlet hole from behind an ancient barricade.

FAULT is frequently found with the drama for its alleged lack of verity. But how about history? Here is a New England iconoclast—possibly of Tory ancestry—who, after searching the records, declares that SAMUEL ADAMS was a ne'er-do-well; that JOHN HANCOCK defaulted as treasurer of Harvard College; that BENJAMIN FRANKLIN rifled the mails when postmaster, and that many of the signers of the Declaration of Independence were smugglers. Yet "perfect" men are as colorless in history as they are in drama.

BE AN ACTOR FIRST?

"To be a playwright, be an actor first." Thus said a well-known actor the other day in an interview with a newspaper man who sought his opinion on the art of writing plays.

This actor was encountered in the toil of reading manuscripts submitted to him by aspiring dramatists. And he found that the most common faults of the writers related to the technique of the stage, of which they disclosed little or no knowledge.

His experience in this ran parallel to the experience of others to whom plays are submitted. Of the thousands of plays sent to managers and actors by ambitious writers, but an infinitesimal number show even a superficial knowledge of practical stage requirements.

A great number of new plays submitted, it should be said, have other faults as fatal as the lack of stage knowledge they disclose. Some of them project a multitude of characters—so many, in fact, that the story attempted is confused—and even in the multitude there are none of the sharp contrasts which make a drama, as they make a story, interesting, either as closely allied to the plot or but incidental to it. The crudities unfolded in any given number of plays submitted by novices, in fact, tend to make hopeless the perusal of subsequent offerings by unskilled hands. If there is not a confused multitude of characters, there is lack of action—a mere mass of dialogue of little literary value and of no dramatic worth—or an impossible number of acts, or a too voluminous detail where the acts are conventional in number, or the other extreme is presented, a meagreness that affords no reasonable basis for a play. In fact, there is no line of human effort to-day that shows so great a waste of time, energy and good paper and ink as the writing of plays.

But should a playwright "be an actor first"? That is a question which affords opportunity for discussion. SHAKESPEARE was an actor, but he in all things related to the theatre so transcends the rest of humanity that it is not pertinent to cite his case in the premises. COLLEY CIBBER was an actor, and a number of the playwrights of old were also players. GARRICK wrote and "arranged" plays, but his fame is purely histrionic. PINERO was an actor, but tradition says he was a bad actor, whereas he is a great dramatist. STEPHEN PHILLIPS was an actor, and to many his technique is the better part of his poetic dramas. And the list could be extended.

Yet the ordinary actor who turns to playwriting usually seeks to exalt his own ego. His plays as a rule are written with his own personality in mind. His ultimate desire is to act. Therefore, he labors upon something in which he sees himself as the central figure from first to last. Possibly through unconscious cerebration he weaves into his fabric this situation or that situation—or something very like—in which at some time he has "scored heavily." In the end, as the record shows, he has a theatrical patchwork in which there are many stirring moments, reminiscent of other effective moments in his career.

This, of course, is what the ordinary actor does. The extraordinary actor is a genius. And the achievements of genius—either in acting or playwriting, or in a combination of these vocations—make another story. In fact, genius manifests itself so infrequently and with such a distinct individuality that bases for comparison are difficult to identify and assemble.

THE German Crown Prince, "placed under detention" by his royal father for visiting a Berlin theatre without first signifying his purpose, while undergoing his punishment must have ruminated on the freedom of more humble persons in the premises.

THE prima donna who sued a Boston hotel proprietor for damages on the ground that his chef had named a soup in her honor is not to be blamed, even though the liquid represented a culinary triumph. There is something too much of this commercial desire to bask in the reflection of a distinguished name.

PERSONAL



Photo Apeda, N. Y.

HERNE.—From Chicago comes the tidings that Chrysalis Herne has won success in Miss Philura, her first starring vehicle. She is a worthy daughter of her late father, James A. Herne, and like him earns her meed of praise by conscientious work. Her play is described as a "worthy little play of New England life," and her work is called artistic, skillful and altogether charming. Her work is, indeed, skillful. Beginning her career at the age of sixteen years with her father in The Rev. Griffith Davenport, she continued with him till his death two seasons later. Her term of apprenticeship continued in the companies of E. H. Sothern, Nat Goodwin, Arthur Byron, and Arnold Daly. With Mr. Daly she won deserved note in the George Bernard Shaw heroines, appearing in Candida, The Man of Destiny, You Never Can Tell, Mrs. Warren's Profession, John Bull's Other Island, and Arms and the Man. As leading lady of the New Theatre in Chicago, an attempt of Chicago people to establish an endowed theatre, Miss Herne appeared in a wide variety of parts. With the experience gained in these roles and in many other parts Miss Herne came to The Melting Pot admirably equipped for her excellent portrayal of Vera Ravendel. From the Melting Pot she graduated into the ranks of stardom.

WISE.—Philadelphia weather proved unkind to jovial "Tom" Wise last week and compelled his retirement from the cast of A Gentleman from Mississippi for a few days. James Lackaye assumed his role with much success during Mr. Wise's absence. There are but few in the profession who enjoy the popularity which good-natured Tom Wise has won by his blunt and always kind-hearted manner. The part of Senator Langdon from Mississippi, the man who allows nothing to ruffle the course of his life, but who, in spite of his carelessness, has an undercurrent of energy which is strong for the right, is Mr. Wise's best role yet. Since Mr. Wise is co-author of the drama one suspects Senator Langdon to be more Wise than Langdon, for the characteristics of kindness and jocularity which the Senator displays are most evident in Mr. Wise himself. The old Senator is no more loveable than his portrayer. That Mr. Wise has recovered from his indisposition and is back in the cast of A Gentleman from Mississippi is welcome news.

COOK.—Following the announcement of Eleanor Robson's retirement from the stage and her forthcoming marriage to August Belmont, comes the rumor that Miss Robson's mother, Madge Carr Cook, will also retire. Mrs. Cook has not appeared on the stage since October, when she closed her long and successful engagement in Mrs. Wiggs of the Cabbage Patch, in which she was favorably received in London and Australia.

ASCHE.—London playgoers are disappointed at the long sojourn in Australia of Oscar Asche and Lily Brayton (Mrs. Asche). Their engagement there has been extended another six months. On their return to London they will present in that city a play made from Stanley Wyman's "Count Hannibal," which in the brutal count seems to afford an ideal part for Mr. Asche.

The Usher



It is wonderful how a good theatrical idea germinates and bursts at last into fruition.

Apropos of Chantecleer, which is merely the French for our domestic rooster, sometimes poetically referred to as chanticleer: As long ago as 1850, The Usher believes, the late uncle of the well-known writer and author, Frances Aymar Mathews, wrote a book entitled "Chanticleer."

Then his niece took the idea of the book and turned it into a one-act bird play with Chanticleer very much in evidence.

Mrs. Mathews next took her Chanticleer to a producer of vaudeville acts, who, however, regarded it as too refined for vaudeville audiences—vaudeville audiences do occupy a rather low plane in the estimation of vaudeville managers—and returned it to her, after some time, with regrets.

These regrets were all the more heartfelt because the long arm of coincidence had just previously blessed him with a similar one-act barnyard play by another author, which he would announce for early production!

Of course, Mrs. Mathews had to take her Chanticleer to some other roost, and now awaits with keen curiosity the production in vaudeville of the rival sketch.

The courts have recently made some comprehensive decisions in various cases involving the question of authorship of plays.

Among other things a United States Circuit Court held that the appropriation of an idea in an eight-page story published in a magazine and expanded into a four-act comedy constituted unlawful seizure, and it awarded the complainant the entire proceeds of the play.

There is also a copyright agreement between France and the United States which protects M. Rostand's Chantecleer from infringement under whatever form in this country.

It is just as well for managers to be careful about these little matters of prior rights.

The Postal Savings Bank proposition of President Taft is meeting with such widespread favor among the members of the theatrical profession, who will be materially benefited by the suggested legislation, that it seems proper to indicate to them a better way of forwarding the passage of an appropriate act than the circulation of petitions.

It is common experience that petitions are read in Congress by title and then buried in the pigeonholes of some committee. The only effective way to promote the desired legislation is for individual players and the organizations to which they belong to address personally every member of Congress who can be reached, and urge every such member to give the measure his support on the floor.

Resolutions of the Players', Lambs', Dramatists', Twelfth Night, Greenroom and other clubs and the Actors' Society, accompanied by personal letters, should be sent to both Senators from New York and the New York members of the House of Representatives, and all others within convenient reach. But special stress should be laid on individual efforts between actors and legislators.

"One Who Knows" tells The Usher how to get six curtain calls out of one.

"First of all," says One Who Knows, "a strong, husky flyman is necessary. At the end of each act quickly assemble the players on the stage; ring up quickly, allowing the curtain to ascend only to the ceiling of the set, then ring it quickly down again.

"On the second call, for the star alone, hurry the supporting players off, and even while their coattails

are visible flying in the air in the mad rush to 'clear the stage,' ring up before immediately. Then as the curtain hits the stage, ring again while the audience is applauding the second call. Continue this operation as often as applause is heard, for as the audience sees the curtain ascending each time, applause will continue. Keep the 'house' lights out until the last 'hand' has ceased to applaud. Even then there should be a long pause before raising the house lights, for often after a complete silence the audience will break forth into tumultuous outbursts, when it will become necessary to raise the curtain again on the star bowing in grateful response to the dear admiring public with a sweet, smiling expression, as if to say, 'this is too much,' at the same time 'acting out,' as if completely overcome by the terrible mental strain of the tragic scene just ended. And this is always good for another call.

Care should be exercised, however, not to confound this applause with a gentle hint from the audience for light. Auditors sometimes resort to hand-clapping when they become impatient for anything. They often break out in this fashion even before the play begins. Do not raise the 'house' lights until you feel reasonably sure of having thoroughly exhausted the audience."

Those not expert in counting "calls" may study this with profit. Those expert in computing such demonstrations may, perhaps, be able to find opportunity for seven calls in the period described.

There is sometimes a difficulty in inducing a star to respond to calls unmistakably meant for the star.

Thus, through a stupid stage management, after the general applause for a scene, Smith and Brown, minor members of the cast, are sent on in response, instead of the star, who is desired; and after that the soubrette and the comedian appear hand in hand. Even after this, sometimes—the audience still demanding the star—the whole company without the star appears. Finally, however, when there can be no mistake as to the request, the star is forthcoming, usually with a look of surprise which develops into an apologetic air for the trespass upon the good nature of the audience.

Something quite beyond the imagination of members of the profession accustomed to follow their work in the larger centres of dramatic activity is disclosed in a letter from an actor, whose name is withheld:

"I am meeting with an experience which may scarcely seem credible to Theatricals and any that may read of it," he says. "Four weeks ago I joined a repertoire organization going out of Chicago. This is one of the most successful organizations of its kind in the country. It has entered upon its fourth season. My wife and I are the only new members to join this company since its organization. The other eight members have been with it from the first.

"These people are as good players as any going out of New York with a repertoire company," continues the actor, "and the salaries they receive are as high as those usually paid to repertoire people. I might add that since its organization not a salary day has been missed. Now I am coming to the point. I think this preamble will serve to show why the matter I offer should be interesting.

"Not a single member of this company as we found it had any knowledge of many prominent players. Mary Manning, Viola Allen, Bertha Kalleh, Nasimova, Mary Shaw, Maxine Elliott, and Margaret Anglin were unknown to them. Two or three had some knowledge of Mrs. Fiske. All knew of Mr. Mansfield when he lived, but it is the truth that these repertoire players thought he was the writer of successful melodramas! None knew of Mr. Hackett or Mr. Faversham. Several had heard of Mr. Skinner. Those few that knew of William Collier thought he was a musical comedy star.

"I became aware of this general and almost inexplicable lack of acquaintance with the names and work of the larger personalities of the stage in the course of casual conversation. I was appalled, and I determined to keep from talking with my associates upon any subject that might lead to a further revelation of ignorance on their part in regard to people and matters concerning whom and in respect to which there should be a natural interest and a certain amount of consequent knowledge."

It is difficult to conceive of such a state of things among persons who are by no means shut off from the world, and who are presumed to know something about the leading lights of the profession which they themselves practice, but if the foregoing is true—and who will dispute it?—it records an insularity in the class of actors of whom it is said that augurs well for their continuing in their present restricted field to the end of the chapter.

THE FIRST AMERICAN HAMLET.

John Howard Payne, author of "Home, Sweet Home," was the first actor born in America who ever played Hamlet, it is said. He was the original boy Hamlet, having played the part at the age of seventeen, at the Park Theatre, New York, in May, 1800.

CYRIL SCOTT.



In Jack Wright, the light-hearted young reporter of Rida Johnson Young's amusing farce, *The Lottery Man*, at the Bijou Theatre, Cyril Scott has one of the best roles of his career. The part suits him to a nicety. Till Mr. Scott undertook this part he was best known for his William Peyton in *The Prince Chap*. Whether Jack Wright or William Peyton is the better role would be a matter of individual opinion, but either part without Cyril Scott would lose much. He has been the hero of many musical comedies and has always played his parts with a sincerity and worth seldom found in that sort of entertainment. From musical comedy to the straight drama and then back again to the environment of music and girls has been Mr. Scott's fluctuating career. Musical comedy may claim him again—but not for a long time.

THEY COMPLIMENT EMPEROR WILLIAM.

Mme. Demougeot, of the Paris Opera House, and Mme. Robins, of the Comédie Française, who entertained the Emperor William on his birthday at the French Embassy, declare that he is a charming man. "The Emperor is delightful," Mme. Demougeot says. "He talked to me for at least ten minutes about art and music, and he asked if the acoustical properties of the Paris Opera are still as poor as when he was in Paris incognito as a young man in 1878. The Kaiser said he was sorry that contemporary composers could not write music like Bach and Gluck and Mozart." Other French artists quote the Kaiser as saying: "It is a pity it does not occur to Richard Strauss to write sensible music. What he has composed so far is beyond the comprehension of the public." Mme. Robins's description of the Emperor is even more enthusiastic than Mme. Demougeot's. "Why," she said to an interviewer, "he isn't a bit like the mailed Lohengrin he is always pictured to be. He is a born coureur, and how amiable he is and how heartily he can laugh! He assured us he had not been so amused for a long time."

ROSTAND vs. GROSS.

Samuel Eberly Gross, the Chicago *Advertiser*, is said to have given these as the first lines of his play, *The Merchant Prince of Corneville*, from which he claims Rostand took ideas not only for *Cyrano de Bergerac* but also for *Chantecleer*:

It is the martial bird of morn,
The vocal lighthouse of the dawn,
Six times has the rooster crowed,
And yet again he crows, seven times, mysterious number.

And this is Rostand's "parallel":

In yonder wood which guards the sea cliff's wall,
Where sulken shadows sink away and flee,
Before the rising sun's advancing spears,
The day-detesting owl hath turned his back
Unto the light, and sought the sheltering cowl!
Of ivy web about the oak tree thrown.

There is some difference, it must be admitted, in the ideas and their expression.

HOW SHAW GETS REVENGE.

Bernard Shaw has written a play to amuse himself at the expense of the London critics. The new play is entitled *Misalliance*. Shaw declares: "I wish it to be known that in *Misalliance*, just as in *Getting Married*, only more so, I have carefully cherished, repeated and exaggerated every feature the critics denounced. I have again come back to classic form. In *Misalliance* there will be found no division into acts, no change of scene, no silly plot, not a scrap of action; nothing but Shaw and some very good acting. I am sorry for my old colleagues, the critics. But it will do them good." The critics made sport of Shaw's *Getting Married*.

The Matinee Girl

RUTH HOLT BOUCICAULT has a Yankee father and an Irish mother. From the Yankee father she has inherited, she says, "a bourgeois propensity for paying debts." From her mother come her intense brunette coloring



Photo R. W. Daly, N. Y.

Ruth Holt Boucicault.

and wealth of whimsies and dramatic leaven. Her paternal background is made up of writers and publishers of books, which accounts for her relieving her boredom while on tour with Fritzi Scheff in *The Prima Donna* last season by writing a book.

It was published anonymously and I know its title, but I have the fatal gift of keeping promises, and Mrs. Boucicault desires that her first literary offense shall be hidden. She will stand by her second, she says. But it was a novel with a flavor of the biographical, and persons who have never come within the radius of the author's attractive aura say it is well written.

Born near Boston, Ruth Holt's feet were set in the path followed by most New England maidens. She was set at public school teaching. "How I hated it," she said. "I kept at it about a week."

"And you left it voluntarily?"
A wry face. "Involuntarily."

She entered the Boston School of Oratory and helped herself through the year as a pupil teacher of elocution. At a school entertainment Otis Skinner was a guest and saw her do the sleep walking scene from *Macbeth*.

"Mr. Skinner came back and asked me if I wanted to go on the stage. I said I did. He engaged me at twenty dollars a week and had to furnish nine dresses. My father was opposed, of course. What parent was ever otherwise? But he was splendid. I got the nine gowns." So Mrs. Boucicault set forth her dramatic beginnings.

After two years with Mr. Skinner in Shakespearean repertoire there was a year of the Western barnstorming that is so chastening, so disciplinary and valuable.

Then the scene of her dramatic training shifted to New York, to Daly's Theatre, and to musical comedy.

"One learns a great deal from musical comedy," she said, "precision and neatness of work, quickness and finish."

Mrs. Boucicault says with the same reminiscent sigh I have heard from many ambitious young stage folk after the same words: "Then Mr. Daly died." This sentence was the preface for many changed fortunes.

Ruth Holt joined William A. Brady's company, and for three years was with Grace George. Her stately Anne Bellamy in *Pretty Peggy* was a splendid foil for petite, blond Miss George.

There were a few months of melodrama. She united her dramatic fortunes with Theodore Kremer in *The Vacant Chair*. "I played the title role of *The Vacant Chair*," Irish mirth danced in her side glance. "I expected to star in melodrama for a year and then leave the business, but I found I liked the business too well to leave it."

It was in Lorna Doone that Miss Holt

is most vividly remembered. She played the mad young mother, a slight part in the book but a big one in the play. The wild strain that came down the generations from some Spanish-Irish ancestor boiled to the surface in this part. Poetry, passion, tragedy, were compressed in the scenes that has ever since made Chicago her vassal and of which Harry Hamlin said: "If she could play that in New York she would never be out of a Broadway engagement."

As the jealous singer in *A Man's World* she gives flashes of that power. Satisfying the intelligence she delights the eye. Irish impulsiveness played a prank on the opening night in New York. She stood in the wings watching that scene which every one in the company seems genuinely glad Helen Ormsbee plays so powerfully.

Helen Ormsbee weeping out her grief as heart-starved Clara in *Miss Mannerings* arms, set Miss Boucicault's lips quivering, then dampened her eyelashes and stirred a storm among the chiffons on her bosom. Miss Ormsbee coming into the wings still sobbing, tottered into the tall blonde's arms. Mrs. Boucicault held her there while both wept over the woes of Clara. Suddenly Mrs. Boucicault heard her cue. She shook Miss Ormsbee gently and dabbed her eyes with her handkerchief.

"How dare you cry all over my rose-color gown and make me spoil my makeup!" she flashed, and rushed on the stage to contest her rights to Fritzi with Miss Mannerings.

Not born Boucicault, she acquired that good dramatic name by marriage. Two years ago she became Mrs. Aubrey Boucicault.

"You talk like an English woman," H. B. Warner said to her.

"I'm only New England," she replied, "but I always marry English men."

From her husband she has had one valuable dramatic lesson. "Let your gestures be broad and free," he advised. "Don't make mere motions from your elbows. Those aren't gestures. They're gesticles."

The late Joseph Jefferson's home at Busard's Bay will be sold. That Mecca toward which so many reverent players, and still more curious sightseers, always turned when on the Massachusetts coast is to pass out of the possession of the dean's widow.

"It must go," says Mrs. Jefferson. "It makes me unhappy to live there since my husband's death. Instead of being comforted by the reminders of him I am made miserable by them."

"Three bumble bees and a sting for you," Maude Raymond's defiance to the Sultan in *The Young Turk*, has become one of the saucy sayings of Broadway.

If The Jolly Bachelors has done nothing else it has shown us the possibilities of brown. Over in England a thoughtful woman, Mrs. Henry Dudeney, I believe, who wrote "Folly's Corners," said in that novel of acute realism, "Brown is the color of the frump."

Too bad that Mrs. Dudeney couldn't have seen the brown ensemble of The Jolly Bachelors. So gorgeously was it arranged, so subtly blended, the brown of the chorus frocks seemed splendid as purple royal robes.

Brown was shown to be a color of infinite variety of shades. There was the reddish brown we had relegated to our careless thought to the rough coats of the cinnamon bear, a marvelous color in velvet. There was a hint of brown upon a foundation of gold. There was brown-like oak bark. It was worn by a dancer whose highest flights showed a petticoat of rose colored silk, and on the top of whose cap floated an oak bark plume beneath which nestled one of rose that challenged our imaginations and set it to work upon the designs of a Spring gown that would be ravishing, at least if that dancer wore it.

I overheard at Virginia Harned's tea a polite wrangle between Katherine Florence and Jane Gordon, not about parts, not about beaus, not even about that paramount feminine topic, frocks, but cooking.

Jane Gordon claimed to be the better cook and pointed to the few remaining crumbs that told of the success of the walnut cake

she had contributed to the carnation-laden and red candle-decorated horseshoe of tables within which Miss Florence sat, blonde and Ceres like, pouring chocolate.

"But the cake was hot and heavy. I think I am feeling ill." Frank Kingdon surreptitiously massaged his generous stomach.

"No wonder. I saw you boil five pieces of it," retorted Miss Gordon.

Frank Kingdon retreated and Miss Florence continued the battle alone. "Will you have some more chocolate, Miss Gordon? I think it's Miss, isn't it?" she sweetly added. "You know I am Mrs. Williams, and I won Fritzi by boiling eggs for him after the theatre. He couldn't get eggs boiled just right at his hotel. They always brought them to him boiled too hard. I dropped them into boiling water and left them there four minutes."

They were heatedly discussing whether boiling eggs is a real test of a cook's talents when I moved out of the danger zone.

David Belasco's subtleties and unique methods in actress development have been embodied in a short story entitled "The Crucible," which will soon appear upon the bookstands, between the flamboyant covers of one of the popular magazines.

Roland Hinton Perry, should he ever wish to leave off the plastic art, is qualified for dramatic criticism of the acutely personal school. Listening to a discussion of the "points" well made, and those ill made by a young leading woman, he puffed a beautiful smoke spiral and observed: "You're all wrong. She doesn't need more repose. She has beauty, intelligence, charm, dramatic insight. What she needs is cod liver oil."

When Marjorie Woods espoused the young broker, John Gleason, they took for their honeymoon nest the furnished apartments of Hassard alias "Bobby" Short. Now Bobby had made the serious mistake of not winning the love of his janitor, a mistake that fell with crushing weight upon his innocent successor.

Three days after the nuptials Mrs. Gleason invited a few friends to tea. Virginia Harned and Louise Drew, arriving late, asked the beetle-browed monarch of the flats for Mr. and Mrs. Gleason's apartments.

"Nobuddy of that name hers. Nor never was."

Miss Harned recalled the refilling of the nest. "Ah! then take us to Mr. Short's apartment."

"Oh, him!" the janitor snuffed. Haughtily he ran the elevator to the third floor, landed it with a bump that dislocated the braids of both tea seekers, and pointing to a door snorted, "There!"

At the same moment appeared the bride, her dimples showing adorably in a welcoming smile, behind her the ecstatic face of the broker bridegroom.

"Great Scott!" The janitor rattled the elevator clutch. "He's a changed man!"

A philanthropic society, one of the oldest in Boston, has outlined a plan for "rescuing" chorus girls and finding "useful work" for them. It will be interesting to learn how long it will take to fill in that outline with actual achievement. The sons of several Boston multi-millionaires have "rescued" chorus girls by marrying them. I respectfully submit this plan to the philanthropic society.

A group of English actors, seeking to drive away homesickness, sat about a table in a tea room on Thirty-second Street and talked of home. They recalled this story of Sir Henry Irving:

A mutiny impended in his company. He had given to a newcomer in the company a part coveted by every man in it. The grumbling reached Sir Henry. He walked over to the disgruntled group one morning, saluted them, and said: "I understand, gentlemen, that you are dissatisfied."

"Yes, Sir Henry," said the boldest of the group. "We are all ambitious, and every one of us had hoped to play that part. We feel hurt because you have given it to a stranger."

"Ah," returned Sir Henry. "Well, suppose that you select something, a first piece, and go to work upon it. Rehearse it, and if it is satisfactory I will put it on before this play."

The disgruntled ones turned the vital force they had been expending in complaints into that first piece. Their rancor they poured upon each other in the bickerings

about what piece they should choose. At last the choice was grudgingly made. They went about their rehearsals, although half the company didn't speak to each other except during rehearsals. For six weeks they rehearsed every moment they could spare, then notified Sir Henry that they were ready. He attended a rehearsal. When it was finished he stood in thoughtful silence.

"Well?" inquired the boldest one.

Sir Henry spoke. "Not well. We won't do it."

"Do your work as well as you can and be kind," is a motto which Elbert Hubbard, in gummy agony, discovered on the wall of a dental surgeon's office.

That motto, though not visible on the walls of her office, dwells, it is affirmed, in the code of Elsie De Wolfe, one-time actress, now successful decorator.

A young actress who has recently won warm recognition in the metropolis says she "almost wishes something dreadful would happen to Miss De Wolfe," so that she might head a subscription or something to "show how grateful she was."

Before Miss De Wolfe left the stage, and while she was still known as "the best dressed woman on the American stage," this actress, who was then a slim, big-eyed creature with a threadlike figure and a cloud of lovely hair, and having all the ambition and all the pathetic helplessness of untried youth, was offered an engagement on condition that she furnish a handsome gown whose cost would cover three weeks' salary. The manager might as well have asked her to go to Kamchatka by aeroplane.

The girl, looking like a youthful statue of melancholy, started home for the solace of a "good cry." On the way she met a friend who asked her the cause of her misty eyes and the trouble lines around her lips.

"Go to Elsie De Wolfe," said this friend. "I don't know her personally, but I believe if you tell her just what you have told me she will lend you a gown."

The friend's faith was justified. Miss De Wolfe lent the gown. The girl secured the engagement, and Elsie De Wolfe secured a niche in the girl's private hall of fame.

We were trying to analyze William Collier's comedy, over a nut sundae, after the matinee of *A Lucky Star*. It was White Whiskers' gentle hand and gentle voice that led us into the light. "It is his quickness," he said. "Quickness of mind and body. He sees a comedy point sooner and makes it faster than any other man in the business."

In Mr. Buttles is a bright youngster who responds at the roll call to the name of Clarence Rockefeller. He looks like a younger Wilton Lackaye. Of course the resemblance is merely accidental. I ask pardon of Mr. Lackaye and Mrs. Lackaye and Wilton Lackaye, Jr.

"What's in a name?" is a foolish question and obsolete. If it were not we wouldn't have a C. Russell Sage, a Gertrude Vanderbilt and a Clarence Rockefeller on the stage.

To think about in the quiet hour:

"Work is a great thing. Work bridges many a desperate situation—a desperate moment."—William Chase.

"Through every quarrel runs a strand of our own misdoing."—Robert Louis Stevenson.

ASK THE PUBLIC TO AID.

The management of the Academy of Music, in conjunction with Mr. Bothorn and Miss Mariowa, on Tuesday inserted a card in the morning papers cautioning the public not to purchase tickets to the Bothorn-Mariowa performances from sidewalk ticket speculators, who were taking advantage of the great demand for seats to sell \$1.50 sets at \$3 and \$4 apiece in front of the theatre on the preceding Saturday.

MISS WILLIAMS' NEW PLAY.

Otis Skinner and *Your Humble Servant* will resume their tour March 5, making way at the Garrick for Hattie Williams and her new farce, *The Girl He Couldn't Leave Behind Him*, an adaptation from the German by Sydney Rosenfeld. In Miss Williams' company are Vincent Serrano, Grace Carlyle, Ernest Lawford, Zelda Sears, Edwin Nicander, George Trader, Eddie Gorman, Anita Rothe, Richard Gordon, Edgar Franklin, Grace Johnson, William Danforth, and Georgia Mendum.

TWO DECADES AGO

A Glimpse Backward Over Dramatic Affairs Twenty-two Years Ago—A Tribute to Clara Morris—An All-Star Cast of Hamlet—Popular Plays of the Day—Critics.

In February, 1888—twenty-two years ago—there were just a baker's dozen of first-class theatres producing plays in New York. In February, 1910, there are thirty or more, exclusive of the Hippodrome, the two opera houses and the German Theatre.

Of the thirteen of the olden time but five are still in existence or presenting first-class attractions. They are Daly's, the Casino, the Bijou, the Academy of Music and Wallack's. The Union Square—once the American Theatre Francais—has been turned into a vaudeville house; Niblo's Garden, which was located on Broadway between Houston and Prince streets, has vanished from the map; the Standard, which became known as the Manhattan with the opening of the season of 1897, has been torn down to make room for a commercial block; the Lyceum, which was then on Fourth Avenue near Twenty-fourth Street, was razed, to have its name, if not its traditions, perpetuated in the present Lyceum; the Fifth Avenue, like the Union Square, is now a temple of the vaudeville muse, whatever her name, and the historic Madison Square has also been destroyed in favor of a pretentious commercial building.

At the Union Square The Henrietta was in the heyday of its success. Robson and Crane were supported by Sibyl Johnstone, Bellina Fetter, F. A. Tannhill, Jr., Henry Bergman, Jessie Storey, H. J. Lettice, Charles Kent, Lorimer Stoddard and May Waldron. The first production had taken place the preceding September—the 26th, to be exact.

At the Park, now the Herald Square, Edward Harrigan, proprietor—the latter's domestic drama of the South entitled *Pete*, with "new and original melodies by Mr. Dave Braham," was the bill. Braham was the composer of the famous "Mulligan Guards" and "Skidmore Guards" marches, as popular in their day as Sousa's "Washington Post" march, and Harrigan was as popular a writer of local comedies as George Cohan is to-day. His partner, Hart, had already gone to an asylum, and in the cast were Frank E. Aiken, Harry Fisher, Lavinia Shannon and Mrs. Annie Yeamans.

At Daly's Mr. Daly was presenting A Midsummer Night's Dream. Ada Rehan was Helena, John Drew was Demetrius, Otis Skinner was Lysander, Lewis was Bottom, Bijou Fernandes played Puck, Gilbert was Peute and Bond was Snug. Others in the cast were the Misses Dreher, Russell, Shannon and Hood, and Messrs. Holland, Fisher and Ormond.

At the Casino Francis Wilson was appearing in *Erminie*. The opera had been revived Jan. 16 and completed a score of 262 consecutive performances—a total of 774 performances at the Casino and 482 times on the road. In the cast were Pauline Hall, Kitty Cheatham and Marie Jansen. The original production had taken place at this theatre May 10, 1888.

At Niblo's Garden the attraction was a play entitled A Run of Luck. Forrest Robinson—now in The Fortune Hunter—played Harry Copley and W. H. Compton, recently deceased, Frank Losee, Minnie Radcliffe and Mrs. W. G. Jones were prominent in the cast.

The Standard was producing a great success of the day—Paul Kauvar, or Anarchy, by Steele Mackaye, with Joseph Haworth, Edwin Varey, Wilton Lackaye, Leslie Allen, Sidney Drew, Annie Rose, Louise Bial, and Lillie Eldridge in the cast.

Still another great success was on at the Lyceum—The Wife, by De Mille and Beaseco. Herbert Kelcey was playing John Rutherford, Nelson Wheatcroft was Matthew Culver, Henry Miller was Robert Grey, Georgia Cayvan was Helen Freeman, Mrs. Thos. Whiffen, now with Believe in The Builder of Bridges, was Mrs. Amory, and Chas. S. Dickson was John Dugger. The role of Major Putnam was played by W. J. Le Moine.

At the Bijou the bill was Rice's Corsair, with Annie Summerville, Frank David, George A. Schiller, Kate Uart and Louise Montague.

At the Fifth Avenue the Boston Ideal Opera Company was singing Carmen, with Mme. De Lussan in the title role.

Mr. Palmer was presenting Heart of

Hearts at the Madison Square, with Louis Massen, Frederic Robinson, G. M. Holland, J. H. Stoddart, John Findlay and Marie Burroughs.

At the Academy of Music the offering was the famous Ravel pantomime, *Mazulum*, with W. H. Bartholomew as Pantaloon, Louise Allen as Columbine, Albert Martineti as Harlequin and T. S. Dare as Clown. At the Metropolitan the management was just introducing Wagner's Trilogy to the American public, and the Fourteenth Street Theatre was presenting Madame Modjeska in a repertoire consisting of *Camilie*, *As You Like It*, *Donna Diana*, and *Cymbeline*.

Finally, at Wallack's the bill was *L'Abbe Constantine*, by Melibac, with John Gilbert, Harry Edwards, Chas. Dodsworth, Minnie Conway, Georgie Drew-Barrymore (mother of Ethel Barrymore), Madame Ponid and Mrs. Louise Eldridge.

Clara Morris, still living, was even then spoken of in the past tense, though she was filling regular engagements. She was appearing in April of the above year in a play by D'Ennery, *La Martyre*, and a writer of the period comments on her acting of a dozen years before:

A more magnetic being had never been seen on the stage. Those who remember her as well as I do as Alice and in New Year's Eve will never forget the impression. Her acting was not acting! Heavens! It was real! If I should live a thousand years the memory of that face of Alice, with quivering mouth and great glorious eyes, from which hot tears sobbed, will never, never be forgotten. Her subsequent work at the Union Square Theatre was the sensation of New York. Will you ever forget her in *The Sphinx*, Article 47 or *Miss Multon*? New York was turned to tears. To enjoy an evening the people went to cry over Clara Morris, and she always cried, too, as if her heart was breaking.

Since then this woman has suffered. She became a terrible invalid through her affliction, and she has gone through little hells on earth. Irons heated to white heat have been placed on her back. Her youth and beauty have been shrunked, by her miseries. This week, after a lapse of years, I went to see her as *Benee de Moray*. I was in feverish anticipation before her appearance, and said: "Wait."

Renee came upon the stage. My Clara Morris became dead to me. But she is still great.

Cast your eye over a cast that was got together for a testimonial benefit to Lester Wallack, given at the Metropolitan Opera House on May 26, 1888. The play was *Hamlet*:

Hamlet	Edwin Booth
Laertes	Laurence Barrett
King	Frank Mayo
Ghost	Charles Colcock
Polonius	John Gilbert
First Grave Digger	Joseph Jefferson
Second Grave Digger	W. J. Florence
Bosencrans	Laurence Hanley
Guidenstern	Charles Stanford
Marcellus	Steele Mackaye
Bernardo	Herbert Kelcey
Francisco	Louis Massen
Priest	Henry Edwards
First Actor	John Lane
Second Actor	Robert Hilliard
Ophelia	Madame Modjeska
Queen	Mrs. D. P. Bowers
Player Queen	Rose Coghlan

One or two parts were still to be filled when this great cast was announced.

With what respect the light musical offerings were still treated in those days is apparent from the fact that Edgar Stillman Kelley signed his name to an elaborate review of *The Queen's Mate*, one of Lecocque's earlier operas. The review was illustrated with a full-page picture of the finale of the first act, with sketches of the characters and double vignettes of Lillian Russell and Camille D'Arville, who were appearing respectively as Inca and Anita. Kelley now ranks as one of the most advanced composers of America. He wrote the splendid incidental music to *Ben-Hur* and has had for several years a musical studio in Berlin.

On April 16 Rosina Vokes opened an engagement at Daly's in her famous tabloid repertoire of *The Circus Rider*, *A Game of Cards* and a Pantomime Rehearsal. She came from London with a company which was entirely new, except Courtney Thorpe, And who do you suppose the new members were?

One was Felix Morris, another was Morton Selton—he had been with Mrs. Langtry; a third was Ferdinand Gottschalk. The writers of the day described the latter as

"a musician of some renown in London and a member of the family of that name so celebrated for their musical talent."

Any one who heard Gottschalk join in the catches and ditties of the feast in the kitchen of the fair Olivia's chateau when he played Agoscheck in *Twelfth Night* at the New Theatre recently will hardly credit him with much more musical genius than a peacock.

Another of the new members that Miss Vokes was bringing over that year was Isabelle Irving. Some of the other tabloid comedies presented by her on the occasion of that visit were *In Honor Bound*, *My Milliner's Bill*, *Which Is Which?* *A Rough Diamond* and *The Widow's Device*. Her bills were unique. It is surprising that no one has thought of taking her place and filling a long-felt want.

Here are a few flashes from the tail of a comet—the department was called "In the Limelight's Glare," and they are doubly interesting because they emanated from C. M. S. McLellan, whose Leah Kleachna and The Belle of New York long afterward made his name known as a playwright:

I have met young girls who could with six months' proper training be made greater actresses than any now existing in the American profession.

I always doubt the requisite dramatic intensity in a fleshy, phlegmatic woman.

When a woman personally conducts a fight with her manager over a contract she ceases to be a genius.

She also does so when she falls in love with her leading man.

These actresses who reach their thirty-fifth year without the ability of remaining slim ought to be pensioned.

An emotion quivering through their frames doesn't reach the surface early enough for the audience to discover it.

When Minnie Maddern gets fat I will never say again that she is the most magnetic actress in our profession. She is now, and that is why none of our managers have brought her into New York this season.

Our stage is waiting this moment for an utterly great leading woman.

Mr. McLellan at another time treats his readers to an interesting appraisement of the dramatic critics on the leading papers twenty-two years ago, from which we learn that William Winter, whom he puts at the head, was then, as he was until a few months ago, reviewing plays for the *World*; that A. C. Wheeler (Nym Crinkie), the most brilliant as well as the most unconscionable critic, was on the *World*; that the *World's* reviewer was Maurice M. Minot; that Franklin Fykes—"who tosses off a critique with the breezy abandon of a society girl quaffing champagne from an iridescent film of cut glass"—scintillated in the dramatic columns of the *Sun*, and that E. A. Dithmar, characterised as a sincere and discriminating writer, wrote the criticisms for the *Times*.

Collectively he had no high opinion of their reliability. Their lack of unanimity was remarkable. Their task of writing was important to them personally "for the notoriety it gives them and the income it brings—and this is probably natural to the times. Anything like open-heartedness, independence and charity is forbidden by the demands of present civilization. Life has been brought down to a personal fight. Each man must be cruelly selfish. It is so in all trades, and it is so in dramatic criticism. Each writer is running a shop of his own."

How like to-day, eh? *ASMODIUS.*

BERTHA KALICH.

Bertha Kalich, an excellent portrait of whom appears on the first page of this week's *MIMOSA*, occupies an interesting position before the American public. Her impersonation of the leading role in *The Witch* at the New Theatre is her latest contribution to the gallery of distinguished theatrical portraits which she has shown. Her *Monna Vana*, her *Therese Raquin*, her *Sappho*, her character in *The Kreutzer Sonata*, and her *Maria* of *The Lowlands* resemble clear-cut etchings. Her work is never commonplace. Her graphic power suggests Januscheck. At times she resembles Bernhardt—when she depicts terror. All her characters are drawn in sharp, clear outlines, and her method has in it something of the dramatically big and grand. She has mastered the English language remarkably well; now and then the foreign note is apparent, but she enunciates so clearly that it is seldom obtrusive. Given the role—a role which enables her to delineate the objective emotions rather than the psychological—and she has hardly an equal on the English-speaking stage. She is essentially a tragedienne, and in a part like that which she portrays in *The Witch* she compels the closest attention of the best critics.

HENRY V. DONNELLY DEAD.
Well-Known Comedian, Brother of Dorothy Donnelly, Victim of Bright's Disease.



Henry V. Donnelly, the well-known comedian, died last Tuesday evening, Feb. 15, of Bright's disease at his home in the Keystone Apartments, 148th Street and Broadway, at the age of 48.

Mr. Donnelly was the brother of Dorothy Donnelly, whose success has recently been so pronounced in *Madame X*. He came of a well-known theatrical family. His father, Thomas L. Donnelly, was for many years the lease and manager of the Grand Opera House in this city. His uncle is Fred Williams, the well-known stage director and dean of the faculty of the American Academy of Dramatic Arts. Fritz Williams, the actor, is his first cousin. For a number of years he was a member of the famous team of Donnelly and Girard, which successfully presented the two farces, *Natural Gas* and *The Rainmakers* in every city of the United States. But his most creditable achievement was the establishment of the Murray Hill Theatre Stock company, which he conducted for six seasons and made unique by the high character of its productions. After months of discouraging box office returns he saw the tide turn in his favor and thereafter his playhouse became the center of attraction for many of the most distinguished literary men as well as a high grade clientele of regular patrons. He refused to cater to the debased taste of the day, and instead of claptrap his audiences were treated to the best plays that could be obtained. At times he presented visiting stars, such as Marie Wainwright, Daniel Bandmann, Creston Clarke and Eliza Proctor Otis. It was at his theatre that his sister Dorothy made her first appearance in a play in opposition to her brother's wishes, it is said, and after playing chamber maids and small parts for some time she eventually became the leading woman of the company.

Frances Starr, now starring under Belasco's management, was a member of this company for several seasons, and Laura Hope Crews and the late Hannah May Ingaham played leading roles opposite to Robert Drouet—now playing the husband to the wife of Miss Donnelly in *Madame X*—Ralph Stuart and William Bramwell, who were the leading men. Nance O'Neill was brought out prominently under his direction, and Andrew Mack and William Collier appeared with him in a remarkably fine production of *The Rivals*, in which his Sir Anthony Absolute was a capital performance.

When Mr. Donnelly gave up his stock company he played comedy roles with other stars and other companies, and for one season supported Margaret Anglin when she was presenting *The Eternal Feminine* on tour. Toward the close of his career he was a member of Henry Miller's company presenting *The Family in the West*, previous to which he appeared with Hattie Williams in *The Little Cherub*.

One of his brothers is Justice Thomas Donnelly of the City Court and another is Grattan Donnelly, the playwright. Mr. Donnelly was born in Dayton, O. The funeral services were held on Friday at the church at 142d Street and Amsterdam Avenue, and the interment took place at Eaglewood.

PLAYS OF THE WEEK

FIRST PRODUCTION OF THE WITCH AT THE NEW THEATRE.

Mrs. Kalich Signalizes Her First Appearance with the Stock Company by a Graphic Performance of a Strong Tragic Role in a Drama of Old Salem of 1692—William McVay, Guy Bates Post and Julia Blanc Excellent in Their Respective Roles—Sothern and Mariowe in The Taming of the Shrew at the Academy.

To be reviewed next week: CHILDREN OF DESTINY.....Savoy

New Theatre—The Witch.

A drama of Salem witchcraft based on a play by H. Wiers-Jenssen, adapted by Hermann Hagedorn. Produced by George Foster Platt, Feb. 14.

Goodwife Abigail Hathorne.....Thais Lawton
Deborah.....Caroline Newcombe
Goodwife Joan Hathorne.....Mrs. Bertha Kalich
Sarah.....Elsie Kearns
Goodwin Oliver.....Charles Balsar
Master Gabriel Hathorne.....Julia Blanc
Master Abigail Hathorne.....Guy Bates Post
The Town Constable.....Ben Johnson
Master Putnam.....Robert E. Homans
Joshua Forbes.....Albert Brunning
Calish Corey.....W. J. Mallon
Goody Coopersell.....Margaret Farrenhill
Goody Hutchinson.....Eva Benton
Nathaniel Baxter.....Alfred Cross
Master Brewster.....Cecil Yapp
Samuel Noyes.....William McVay
Isaac Hunter.....G. F. Hannan-Clark

Those who attended the premiere of The Witch, anticipating amusement in the popular sense, were of course disappointed. A play which deals with Salem of the period of 1692, when religious bigotry directed itself so furiously against witches as in the most narrow-minded peasant villages of Russia or Bohemia, must necessarily take on an aspect of gloom.

But the public may well express itself indebted to the New Theatre for presenting a phase of early American life which it is not likely to see at any playhouse supported by private enterprise. Plays of this class always appeal strongly to earnest students of the drama, of whom there are many more among theatre patrons than is commonly supposed.

The play, adapted from the Danish, lends itself admirably to the locale of the new world. It presents no ideal character, among the many, that stands out with conspicuous clearness either as a conception in an artistic sense or as peculiarly typical of a condition. One misses in the drama the virile Scandinavian touch of Ibsen, Strindberg or Bjornsen. It is, in the last analysis, a theatrical play of no pretentious literary or artistic value, and even as such it lacks the perceptive note to send it over the footlights as an embodiment of vivid dramaturgy.

But it is in a high degree absorbing, and with the capital characterization of the principal person at the hands of Madame Kalich, whose work stands out against a background of uniformly good artistic work by the company, the production proved a worthy accession to the repertoire of the New Theatre.

There is still evident in the ensemble work a certain inelasticity of movement, as though the actors were awed by their surroundings—a seeming lack of confidence and initiative in projecting themselves into an harmonious blending with the spirit of the drama, which may possibly continue until the self-effacement so long imposed upon them under the star system has had time to yield to the leveling influence of the stock company. Even the otherwise humorously characteristic impersonation which William McVay gave of the sudden but philosophic court clerk had a touch of the grandiose, while Ben Johnson, in spite of his sterling interpretation of the Salem minister, spoke his lines with pompous dignity and a peculiar sing-song phrasing that marred his better work.

The stage settings of the New Theatre are always ideally artistic, and the first act, representing the dooryard of Absalom Hathorne's house, was as atmospheric of a Spring day on the New England coast as anything could be. On one side is shown the front of a large frame house where the Salem minister and his wife and mother reside, with a large woodshed in the rear, beyond which a fine perspective of the low meadows, stretching away to the waterside with a cone of barren, inhospitable rocks. Near the center is a large apple tree in bloom, shading a well, back of which a low stone fence skirting the road, and a beehive.

A bell tolls in the distance, and ere long the

scene becomes animated with life and excitement. The witch-hunt has begun.

Presently there crawls into view over the woodpile a miserable bag clad in rags, her gray hair streaming over her shoulders, seeking sanctuary from her pursuers. Her appeal is directed to Goodwife Joan (Madame Kalich), the young wife of the elderly Salem minister, whom she befriended when two caravans from a wrecked Portuguese vessel, Joan and her mother, sought and found shelter in her hotel years before Joan conceals her in the garret, and at this juncture there returns, after nine years of absence in England, Gabriel Hathorne, the son of Absalom Hathorne by his first wife. From this point the drama takes a direction toward the domestic tragedy which forms its substance.

Three weeks have elapsed. The poor, miserable bag, Goody Whitlock, has been captured and hanged that day. It is evening, and after a stormy conference between the humane Absalom Hathorne and the fiery witch-hunter, Master Putnam, in which the drunken court clerk, Samuel Noyes, introduces the one note of grotesquerie as he voices his general disapproval of the indiscriminate hanging of witches. In a scene with Joan, Hathorne reveals to her that but for him, his Portuguese mother would have been denounced as a witch, for she possessed supernatural powers and confessed to him in secret that she could compel absent ones to come to her at will.

It is this revelation of her mother's weird power that sets Joan's breast to heaving straits. All having retired and she about to ascend her couch, with one candle in hand dimly illuminating the sitting room, she makes a test which shall determine whether she inherited the power of her mother.

We must seek the solution of Joan's character in her Latin blood. Her natural levity has been straight-jacketed in the Salem code of iron morals. She has been a good wife to Master Absalom, in spite of the great disparity of their age. But her natural vivacity of spirits, the natural longing of the flesh, has been merely suppressed.

Nothing is said. But we see the wish written on her face and expressed in her gestures as she waits—waits, until the door opens and Gabriel silently enters. Without a word they fall into each other's arms. The instinct of love has required no explanation. The home of the solemn minister of Salem becomes the scene of an adulterous relationship.

Five months have elapsed since then. The old grandmother, who always disliked the young Portuguese, has not been an indifferent spectator. She alone has observed what is going on in the house, but has said nothing. Joan's love for Gabriel has become inflamed to madness, and she expresses the wish that her husband might die and set her free to become the son's wife. In a powerful scene between her and the minister one night, circumstances bring it about that they speak freely of their relationship, and in a fit of sudden fury, Joan admits her wish to be emancipated from her marital bonds and ends by confessing her adultery with Gabriel. The husband falls dead on the floor from the shock.

The fourth act is in the bed chamber of Absalom Hathorne, whose body lies stretched out on the couch, covered with a shroud. At the bedside is Gabriel, alone, mourning his father. It is dawn, and Joan enters in a chill of terror. Twice during the night, she declares, she heard the old grandmother staring at her in the gloom from the threshold. Gabriel tries to calm her, and assures her his grandmother has not left her chamber. But by and by they hear the ominous tolling of the town bell, and there are heard sounds without of people approaching the house. Opening the shutters, Gabriel beholds Master Putnam and other villagers in the street. He rushes into his grandmother's chamber. She is not there. Joan's fears are realized. Her mother-in-law has通知 the village of her son's death. They enter and gather about the bedside. Gabriel attempts an explanation. His father died a natural death, he declares.

"It is a lie!" exclaims a voice, and the white-haired grandmother steps forward. She accuses Joan of murder and the seduction of Gabriel, and denounces her daughter-in-law as a witch. The cowering girl shrinks from the gaze of the accusing old woman in a fever of terror and feebly denies her guilt. But even Gabriel now recoils from her. He believes her guilty of witchcraft. The accused woman is told to place her hand on her dead husband's face and swear she is not a witch. She tries, but her courage fails. Terror distracts her. She grows hysterical. Her faculties snap, and in a state of babbling idiocy she admits the accusation, as the curtains close in the thrilling scene.

The role of Joan makes heavy demands on the actress, but Madame Kalich negotiated the situations with complete mastery and denoted their moods with a splendid realization of their significance. She has never looked so attractive and her every attitude possessed the picturesqueness of instinctive artistry. The scene with her husband in the third act, in which she throws off the mask of resignation and avows her guilt, was delivered with the impact that provides the natural shock for his death. Her speech might judiciously be enlarged by the adapter to expand Joan's justification for her discontent, and thus worked up into a *tour de force* by which Joan may gain in sympathy. Nothing Madame Kalich has done since her vivid impersonation of Therese Racquin has shown her in a stronger light before the public.

Guy Bates Post was capital as Gabriel, and Julia Blanc gave a remarkable performance of the witch, Goody Whitlock, in the first act. Ben Johnson's Master Hathorne was admirable, save in the one respect already noted, and Albert Brunning was reliable as usual in the part of Putnam. A distinctly characteristic performance was William McVay's Samuel Noyes. Thais Lawton was miscast as the grandmother, though rather in her inability to simulate the age of the character than in a dramatic sense. It was an emergency act on her part, the role being designed for Mrs. Sol Smith, who was still disabled Monday evening by her accident.

Academy of Music—Taming of the Shrew. Comedy, by William Shakespeare. Produced Feb. 14. (The Shuberts, managers.)

Baptista	William Harris
Vincentio	Eric Blane
Lucentio	Frederick Lewis
Petruchio	Mr. Soothern
Gremio	John Taylor
Hortensio	Francis Bondison
Tranio	John Maurice Sullivan
Blondelio	Albert S. Bowson
A Pedant	Sydney Mather
Taylor	Malcolm Bradley
Haberdasher	Frederick Howland
Grumio	Howland Buckstone
Katherine	Julia Mariowe
Lucrezia	Nora Lamson
Widow	Elizabeth Valentine
	Mrs. Eugenia Woodward

This is one of the happiest efforts in the joint repertoire of E. H. Soothern and Julia Mariowe. The spirit of grotesquerie is strong in Mr. Soothern. No one can excel him in the delineation of eccentricities. He has the gravity of mien and the instinct of the grotesque peculiarly combined. In heroic or purely tragic roles there is always apparent in him a certain lack of vibrant pathos, but as Petruchio, as Benedick, Malvolio or Don Quixote he has few equals. So Miss Mariowe, too, represents the lighter school of drama with happier denotements than the supra-tragic, and her Katherine is a thing of joy. They play The Shrew with the free abandon of farce. There are some who carp at this, but Shakespeare wrote his plays to be acted and to achieve the best possible effects. The charm of the Soothern-Mariowe interpretation is its rollicking spirit of bouncing farce. The performance appealed and always will at the hands of these two clever artists.

At Other Playhouses.

GRAND OPERA HOUSE.—Henry W. Savage's elaborate production of The Merry Widow was greeted by a crowded house at every performance here last week. The interest in this wonder of a decade does not seem to have abated in the least. Though many new names appear on the programme since the engagement of the operetta at the New Amsterdam Theatre, it is still well sung and well acted. Charles Meekins as Prince Danilo and Frances Cameron as Sonia, "the merry widow," head an excellent cast, which includes among others R. E. Graham, Anna Bussert, Mischa Perenson and Edith Singleton. This week, Mabel Taliaferro in The Land of Heart's Desire and Springtime.

WEST END.—St. Elmo, with Vaughan Glaser in the title role, played to a top-heavy house last Monday night at the West End Theatre. He readily won the approval of the house for his finished performance. This production, which has been throughout the country a strong theatrical attraction this season, was well received by the Hartlemites, and the melodramatic situations won hearty applause from the audience. Harrison Stedman as the Rev. John Hammond was excellent and Leonora Bradley gave an extremely finished and pleasing performance of Mrs. Murray. Marta Oatman as Agnes Powell, the adventuress, was a satisfactory heavy woman and good work was done by Fay Courtney. This week, Jefferson De Angelis in The Beauty Spot.

THE FRIARS' CLUB.

Coincident with the arrangements in progress for the forthcoming annual festival, the Friars' Club will produce a new play with an all-star cast, instead of the usual vaudeville entertainment, provided a suitable comedy, farce or drama is available. In order to obviate the difficulty of selection, a committee has been appointed to read and report on all manuscripts which will have been received at the Friars' Monastery, 107 West Forty-fifth Street, by March 1. Any author is invited to submit his work. The first performance will be given in New York and will be followed by a short tour of the principal cities, in each of which but one performance will be played.

FREDERIC THOMPSON'S PLANS.

Mabel Taliaferro is rehearsing a new play called The Call of the Cricket, by Edward Peple. She closes her season in Springtime Saturday night at the Grand Opera House. In her company will appear Emily Lytton, Norma Mitchell, Joseph Brennan, William Harrington, and Samuel Forrest. Waste, a new play by Porter Emerson Brown, will be produced by Mr. Thompson in March. W. B. Mack and Thais Magrane will have the leading roles. Miss Magrane was leading woman with the Belasco Stock company in Los Angeles when Mr. Brown's play was produced by that organization.

WILLIAM BRADY'S PLANS.

Twelve New Plays of Varying Appeal Will Have Spring Premieres.

Beginning Friday afternoon in Philadelphia with the production of The Lamb, a comedy by Owen Davis, William A. Brady is inaugurating his Spring campaign. He plans to try out between now and May 15 not fewer than twelve plays, ranging from a blank-verse tragedy to a topical farce. The Lamb is Mr. Davis' dramatization of Sewell Ford's "Cherub Divine" stories, and is put forward as a vehicle for Douglas Fairbanks, Thomas A. Wise's co-star in A Gentleman from Mississippi. If the play proves successful Mr. Fairbanks will star in it next season. Friday's trial will play the east of A Gentleman from Mississippi, including Mr. Wise, who for the occasion played a minor character.

On March 3 Mr. Brady will give the first performance of The Detective, a play of English social life by Rose O'Neill. The author is not the Rose Cecil O'Neill known to magazine readers here as both novelist and illustrator and as the wife of Harry Leon Wilson, but a young Englishwoman. The principal roles in The Detective will be played by Leonore Harris, J. Harry Benrimo, and Courtenay Foote.

On March 7 Mr. Brady will give the first performance of Mother, a play by Jules Elkert Goodman, author of The Man Who Stood Still, in which Louis Mann has been acting for two seasons, and The Test, in which Blanche Walsh is starring. Emma Dunn, last seen in New York as the gossess in The Easiest Way, and Frederick Perry will be the principal actors in Mother.

On March 17, in Chicago, Grace George and her company will appear in Mrs. Partner, a comedy by Thompson Buchanan, author of A Woman's Way and The Intruder. Husband, a play by John Corbin, literary director of the New Theatre, also will be given its premiere by Miss George and her company in April, in New Orleans.

Louis Mann about the same time, in Chicago, will be seen in The Dreamer, a play by a new author, John P. Ritter. Mr. Mann in this play will have the role of a man who, because of a shock, loses his identity and for twelve years goes about in complete ignorance of a previous existence.

Two new plays by George Broadhurst which have been accepted by Mr. Brady will be tried out within the next four weeks by the resident company of the Belasco Theatre, Los Angeles, Cal. The trial performances will be given by arrangement with Mr. Brady and will afford Mr. Broadhurst opportunities for revision.

Late in the Spring, in New York, Mr. Brady will give his long-promised production of The Best People, a comedy of English social life by Frederic Lonsdale.

N. C. Goodwin, now under the Brady management, will resume professional activity late in March in the title-role of An Old New Yorker, a comedy by Harrison Rhodes and Thomas A. Wise, authors of A Gentleman from Mississippi. Mr. Goodwin will first appear in this play in Los Angeles, whether Mr. Brady will go to superintend the preparations. A tour of the Pacific Coast cities will follow, and the New York city re-entree of Mr. Goodwin is dated for mid-September.

Another play by Thompson Buchanan, called The Cub, will be tried out by Mr. Brady with a special cast in April. So will The Prodigal Father, a farce by Owen Davis. Mr. Brady plans to make both productions with the same body of players.

Robert Mantell has placed in rehearsal a tragedy called The Wife of Metillus. This will be acted for the first time in the second week in May in the course of Mr. Mantell's engagement in Seattle.

PEOPLE'S SYMPHONY CONCERTS.

The fourth People's Symphony chamber music concert will be given at Cooper Union Tuesday evening, Feb. 22. The Olive Mead Quartet and Miss Henrietta Michelson, pianist, will take part in the following programme: Beethoven, quartet, op. 18, B flat major; Schumann, Fantasy-Schicks, op. 12; Tchaikovsky, quartet, E flat, op. 30.

The third orchestral concert will take place at Carnegie Hall Friday evening, Feb. 25, and will offer an extremely attractive programme devoted entirely to Beethoven compositions. Mr. Heinrich Gebhard, pianist, will play the "Emperor" concerto, and the orchestral numbers will include the overture to Egmont, the Ninth Symphony, Polonaise, op. 8 (for spring orchestra), and Turkish March from "Ruins of Athens."

"THEIR DAY IN COURT"

A SENSATIONAL VOLUME ON CURRENT LITERATURE BY PERCIVAL POLLARD.

Incidentally the Author Writes About the Late Richard Mansfield, Whose Characteristics Are Set Down Without Extenuation or Malice—The Great Actor's Desire for a Drama on Dean Swift and Stella.

"THEIR DAY IN COURT." By Percival Pollard. Neale, New York and Washington, D. C.

In the confined space which *The Mirrors* devotes to purely literary work it is impossible to convey an adequate impression of Mr. Pollard's book, which, it is safe to say, will be regarded by the generations to come that pay attention to literary analysis as the most truthful exposition of the literary output of this time that has been written. It is not too much to say that nothing more sane in estimate will ever be written of the literature of a period that so largely is doomed to dust heaps and pulp mills, in spite of the frenzied type of "best selling" advertisement and contributive "criticism."

"Their Day in Court" is formidable to the eye—its pages run in number beyond those usually put between covers—but it is a delight to the understanding from cover to cover. There is not a dull or irrelevant paragraph in the volume, which stamps Mr. Pollard as a rarely discerning and a rarely courageous critic at a time when criticism languishes in the lap of expediency. The grace and vigor of Mr. Pollard's style and the integrity of his viewpoint, which is informed by a broad acquaintance with contemporary literature in other languages than English, fascinate the reader while steadily appealing to his best judgment. The author's survey is as amazing in scope as his critical manner is convincing. No one that has deplored the meretricious elements in the manufacture of books to-day can afford to miss "Their Day in Court," and even those who are not seriously concerned about the current trend of literature will find in Mr. Pollard's book entertainment that spurs the intellectuals.

The volume is separated into three parts, entitled, respectively, "Women, Womanists, and Manners," "Men and Manners" and "Criticism." "The case of pure literature in America," says Mr. Pollard, "is comparable to the case of My Lady Parvenu's grand rout—crowded and worthless. Quality is utterly sacrificed for quantity. The rout comprises everybody, which to the discriminating spells 'Nobody.' Publishers, the author declares, have suppressed the critic and "coddled a breed of reviewer who conceives his mission as that of the Barker at Coney Island rather than an austere keeper of the Gate of Letters."

"A literature without critics," adds Mr. Pollard, "is like a park without a gate—all the tramps and all the vermin can get in, and presently the proper denizens of the park wish nothing better than to be somewhere else."

Mr. Pollard was associated with Richard Mansfield for a season, and he sheds new lights on that erratic genius. "We quarreled eventually," he says, "as did nearly all who dwelt with him, about a play written for him. We came to dissension, but never—thank conscience!—have I joined the army of petty souls who, while he lived or after he died, never tired of malice or uncharitableness toward him. Even at this slight remove of time it is hard to imagine the amazing version of the man which the newspapers promulgated and the public liked to consider authentic. A volume could be filled with anecdotes about him, most of them malicious. Few have written of how brilliant a gentleman Mansfield could be; how he could talk all things to all men; how varied was his learning or how fascinatingly he could express it. In short, besides being an actor he was a gentleman and a scholar, and his inferiors forgave him neither. One secret of their hating him, I think, was this: He never veiled his regard for his mental inferiors. There, doubtless, he lacked being the true gentleman. His intellectual arrogance made him impatient of stupidity. But he knew vastly well with whom to 'try on' his ironic speeches and with whom not to.

"The public's opinion of him did sometimes weigh on Mansfield," continues Mr. Pollard. "Let me quote to you here from a letter he wrote to me in October, 1896, which has never been made public before:

Behold me in future playing only good men and lovers and lovable creatures, like that dear, amiable, open hearted, open handed, joy dis-

tributing Jefferson, or the merry, bouncing, rollicking Sol Smith Russell, or that extravagant, gay young dog, Francis Wilson, or that pacified fat little Miss Crace, or that bearded one of amorous lovers, Drew, or the impetuous, tempestuous Sothern—yes, I have these plays ready to follow *Sombra*—and they are all bright, cheerful themes, and in two I am the lover! We have had the new woman—now I will give the world the new lover! Announce it.

Yours always,

RICHARD MANSFIELD.

Mr. Pollard gives many intimate touches of Mansfield, extenuating nothing and setting nothing down in malice. His digression to Mansfield—if digression it may be called, and that is doubtful—bears some clear relation to the general plan and purpose of "Their Day in Court." He quotes frequently from his novel, "The Imitator," which was published some years ago by that brilliant *esquire*, William Marion Reedy, of the St. Louis *Mirror*, and in which Mansfield was limned under the name of Arthur Wantage, and in other lines pays full tribute to the actor, in whom he also says: "There was as much gentleness and kindness as there was bitterness and sarcasm, as much charity and good humor as there was perverseness. Much of his ill humor came, I am sure, from ill health, from physical discomforts. The smallest things disturbed his temper. I recall an instance of that which, since the point is against myself, may be of interest here.

Employing my pen, as I was for Mansfield, it was not to be expected that I could escape the commission to write a play on Dean Swift. Every writing man who ever had speech with Mansfield—from Charles Henry Meitner to Clyde Fitch—must, I am sure, at one time or another have been committed to that dreadful effort. Just as the most populous club in New York could be formed of ex-editors of the *Cosmopolitan Magazine*, so have some of us thought seriously of forming a club for those approached by Mansfield on the Dean Swift detail. It was the satire of Swift's character that fascinated the actor. To any experienced eye it was, of course, as impossible to get drama out of that career as out of the Pentateuch. But I was too young to have that detail daunt me; and none of the 'Dean Swift Club' members warned me. So I slaved and sweated, and appeared presently with a completed act.

It was at the clubhouse of the American Yacht Club, then stationed at Milton Point, Rye. The dinner promised beautifully, but—it was not to be. We had, alas! a stupid waiter. He was clumsy and he was tactless. Before we were at the third course Mansfield's temper was in shreds. I knew the storm signals; I knew I was doomed; but I went through with it. We settled ourselves into rocking chairs. Mansfield smoked and looked gloomily at the Sound. Never, all the time that I read, did he cease glaring gloomily at the Sound. I unravelled the impossible drama of Swift and Stella. And when it was over I waited. It seemed a long wait, but finally Mansfield spoke—and actually smiled as he spoke:

"Send it, my boy," he said, "to *Harper's*."

CHARLES H. MONTGOMERY DEAD.

On Feb. 5 at the home of Mrs. Ryan, 152 West Ninety-seventh Street, New York, Charles H. Montgomery passed away. His death resulted from dropsy. He left George Ober's company, with which he had been acting this season, thirteen weeks ago because of the illness which resulted in his death. A sister, Mrs. Livingstone, was with him at the time of the dissolution. The body was taken to Marshall, Mich., for interment. Mr. Montgomery was an actor of fifteen years' experience and was well known throughout the Eastern States and Canadian Provinces. He possessed a rare comedy vein which, recognized, generally brought him comedy parts, which characters he played naturally and artistically.

At one time he was engaged at the Children's Theatre at Carnegie Lyceum, appearing in *Oliver Twist* and other plays of the season's offerings. Personally, Mr. Montgomery was a man of broad mind, big heart and generous impulses. He embraced the art of acting through choice rather than necessity, being temperamentally an actor, and quietly enjoyed the vocation, never knowing the adversities of the life. These were known to him through contact with his less fortunate co-actors, and his sympathy and generosity accordingly did much to tide over many a rough piece of road for many a friend. Mr. Montgomery was a member of the Actors' Society of America and the Actors' Church Alliance. He was a churchman and a practical Christian. He was a nephew of the Rev. Dr. Paschal Schuyler, of St. Louis, Mo. Few there were who knew of this quiet good man's illness, and many will learn with the deepest regret of his passing.

"The public's opinion of him did sometimes weigh on Mansfield," continues Mr. Pollard. "Let me quote to you here from a letter he wrote to me in October, 1896, which has never been made public before:

Behold me in future playing only good men and lovers and lovable creatures, like that dear, amiable, open hearted, open handed, joy dis-

FUND FAIR ACTIVITIES

AN AMAZING VARIETY OF ATTRACTIVE FEATURES PLANNED.

Many Bodies Related to the Stage in Friendly Competition for Honors—Scores of Individuals Also at Work—What Their Efforts Promise for the Good of the Cause.

A mass meeting of women of the stage was held at the Lyceum Theatre last Tuesday morning to make arrangements for the part which they will take at the Actors' Fund Fair in May. Those players on the road, who were able to come to the city, did so. Delegations from companies playing in New Haven, Springfield, Mass., Albany, Boston and Philadelphia came for the meeting, leaving the city at the close to be ready for their evening performances. The meeting was called to order at 11:30 o'clock by Mrs. Ida C. Nahm. It is the first of a series of mass meetings to be held every two weeks until the opening of the fair, May 9. The next meeting takes place on March 1.

Every woman is anxious to do something for the success of the Fair. For each of the seventy booths there are more than ten applications. Billie Burke will sell hats and pictures of herself. Pauline Fredericks, who has retired from the stage, will act as chairman of the chocolate booth. Amelia Bingham will have charge of the millinery booth. Catherine Countiss will take care of the racing wheel. Mrs. Claude Hagan will bring the doll booth to success. Mrs. Jacob Litt will look after the tea room. Lillian Russell, if she is back in New York in time, will have a booth. May Boley will sell candy.

Mrs. Edith Ellis Furniss suggested that a committee be appointed to act in the capacity of press agents among the women's societies, that they address these societies and interest them in the Fair. Mrs. Belle de Rivera, acting president of the Federation of Women's Clubs, promised to see that every club in the city should be addressed by some prominent actress before the opening of the Fair.

Daniel Frohman, president of the Fund, and Charles Burnham, general manager of the Fund, addressed the meeting.

William Collier has conceived a novel scheme for raising \$100,000 for the building fund of the Actors' Fund Fair before the bazaar opens on May 9. He has persuaded the foremost stars to give professional matinees at which the stage folk will be charged the same price for seats as the public.

"There are at least 100 companies playing in the larger cities that can draw \$1,000 houses for professional matinees," said Mr. Collier. "We have urged them to give these performances within the next three months and, judging from the enthusiastic responses that I am receiving, I am sure they all will. This project alone will bring in \$100,000 to the Fair."

The new custom will be inaugurated by Mr. Collier himself with a special matinee of *A Lucky Star* at the Hudson Theatre on March 1. This will be the first paid professional performance ever held. The entire proceeds will be turned over to the directors of the Actors' Fund Fair for the new \$500,000 home of the theatre.

There will be a galaxy of stars and managers at the matinee. Ethel Barrymore, Mrs. Fiske, Julia Marlowe, Valli Valli, Mary Manning and Billie Burke are among those who have taken seats. Managerial differences have been dropped by Syndicate and Independents alike in this new charitable project. Lee and Jacob Shubert will have one box, while Marc Klaw and Abram Erlanger will take another.

This series of matinees is the realization of an idea suggested by Mr. Collier in a speech made at a professional matinee given by him at the Garrick Theatre on Jan. 19, 1909. He then said: "If every star now in this theatre will give a professional matinee some time during this or next season, charging the regular scale of theatre prices instead of giving the tickets away and then turning over the proceeds to the Actors' Fund, we shall forever relieve the stage and the long suffering public of at least the principal, though the most deserving, of charitable benefits."

For over a year Mr. Collier has been quietly developing his plan, intending to begin next Fall. But the necessity of breaking ground for the great theatrical exchange and clubhouse before Winter has impelled him to start raising the money for the fund immediately.

H. B. Harris has donated the use of the Hudson Theatre for this performance of *A*

Lucky Star. Not only is all the company entering spiritedly upon the work for the matinee, but even the stage hands have offered their services gratuitously.

Charles Frohman cabled last week that a tax of ten cents would be levied on every "dead head" in his theatres, beginning March 1, for the benefit of the building fund of the Actors' Fund Fair. The order applies not only to New York, but Chicago, Boston, Philadelphia and London. "Appeal to every manager in the country to levy a similar tax for the common charity," he further cabled Alf. Hayman.

The plan is not a new one. It was first suggested six years ago by Heinrich Conried. But the season was too near an end to allow it to go into effect then and by the opening theatrical year the necessary funds had been raised.

"This plan will greatly facilitate the raising of the money for the new \$500,000 building," said Alf. Hayman. "There are approximately 3,500 theatres and large concert halls in America, and they play on an average of 100 nights a year. Most managers calculate to let out an average of 100 free tickets a night. A tax of only 10 cents would bring in \$10 a night for each house, or \$350,000 a year from all the houses in the country. There is no reason why habitual theatregoers who pay nothing for this enjoyment should not assist the needy in the profession that gives them so much pleasure. It means that in ten years we can build up a fund of more than \$4,000,000, which would make it the strongest charity in the world, capable not only of running the most magnificent home built in the interests of any art, but providing a permanent pension fund for the aged who can no longer make use of their talents. The tax on dead heads has been tried in the West, and has proved to be practicable. Every one on the privileged lists knows that the dime goes to charity and makes no fuss, so we do not expect any difficulty here. The proceeds of the tax for the remaining three months of the present theatrical season should bring in about \$100,000. This, with the \$200,000 that we expect to clear from the Fair, will enable us to begin operations on the great theatrical home and exchange during the Summer."

The Actors' Order of Friendship will have an exact representation of the birthplace of the order at the Actors' Fund Fair. In this miniature house the order will have furniture that was used in the original home in South Eighth Street, Philadelphia. On the walls will hang several oil portraits, which will be disposed of to the highest bidder. Among these portraits are those of William A. Brady, George Fawcett, Joseph R. Grismer, and Thomas McGrath. There is also a portrait of Edwin Forrest. Other articles to be disposed of are jewelized stage daggers, of which one was given to John Sleeper Clark, the English actor, by Sir Henry Irving, and another was used by John C. Cowper in *Othello*. Several articles belonging to the late comedian, John Owen, have been contributed by his widow, who now lives in Baltimore.

AL TRAHERN OPENS SPRING SEASON.

Al. Trahern opened the Spring engagement of the Trahern Stock company at the Camden Theatre, Camden, N. J., last week, and capacity audiences were the rule at every performance. Jessie Mae Hall, who is featured with the company, was welcomed by generous rounds of applause at her every appearance, as were other members of the organization who played this house last season under the Trahern management. The Cutest Girl in Town was the opening play, the following cast appearing: Minnie Weston, Jessie Mae Hall; Bessie Lambert, Evelyn Foster; Lady Elwood, Augusta West; Matilda Weston, Caroline Morrison; Paul Stanley, Dr. Forrest F. Dawson; Sam Weston, Burt McCann; Earl, Julian Barton; Clarence Raymond, Robert Vaughn; Gordon Trent, Craig Neslo; Martin, Samuel Morris. The executive staff includes: Doc Travers, business-manager; Julian Barton, stage director; Craig Neslo, stage-manager; John Hopper, property man. This week the Trahern company is presenting *Brown's in Town*.

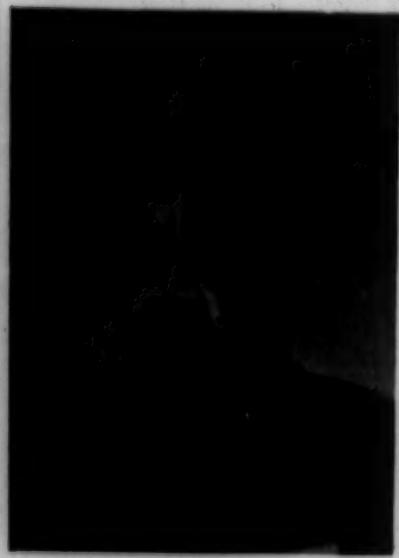
MME. NAZIMOV'S REPERTOIRE.

Madame Nazimova has begun rehearsals for a new repertoire of plays in which she will be seen in New York in March. This repertoire will consist of plays in which Madame Nazimova has not been seen before in New York, including three Ibsen dramas, *Little Eyolf*, *Lady Ingr* of *Ostrat* and *The Wild Duck*; *The Fairy Tale*, by Sniitler; *An Ideal Wife*, by Marco Praga, and *The Sea Gull*, by Anton Chekhov, are also included.

THE ACTORS' SOCIETY

THE SOCIETY MUCH INTERESTED IN THE ACTORS' FUND FAIR.

Arrangements Being Made for the Society's Part in the Fair—George Drury Hart in Chicago—President Wise and Vice-President Cannon III.



George Drury Hart, after a season with the Imperial Theatre Players in St. Louis, has severed his connection with that company owing to the too arduous duties of two daily performances. He has been engaged by Charles B. Marvin as the leading man for a short supplementary season to be inaugurated at the People's Theatre, Chicago, Feb. 14. The opening play, *Wynne*, affords Mr. Hart ample scope for his powers in the romantic role of King Charles II.

The illness of President Wise caused considerable consternation at the society, but every one is glad to know he is almost entirely recovered and able to play his part of Senator Langton. At the same time Vice-President Fanny Cannon was ill and confined to her home. There is cause for double rejoicing, for she, too, is recovering and is able to be out.

Maud B. Sinclair, who is playing in The Traveling Salesman, spent the week end as the guest of Isotta Jewel at her country home at Babylon, L. I. Miss Jewel is playing Margaret Druce with Otis Skinner in *Your Humble Servant* at the Garrick Theatre.

George T. Meech, who has been a member of the Actors' Society almost since its inception, and who has been an actor for the past twenty-seven years, has retired from the profession temporarily. He has opened a branch office in the Actors' Society building, where he carries on a real estate business. He will be pleased to entertain any of his friends who care to call. Mr. Meech anticipates returning to the stage next season if an interesting proposition is made him.

James E. Applebee is playing with the Belasco Stock company in Los Angeles. This is his second season with that company.

William G. Warren has just returned to New York after having directed the production of *The Lady of the Sea* for an organization of society women in Philadelphia.

Paul Evertson is playing with The Third Degree, Western company.

The Actors' Society is making arrangements for their work in connection with the Actors' Fund at their fair to be held at the Seventy-first Regiment Armory May 9 to 14. The society is to have charge of the restaurant and the billiard and poolroom. The gymnasium is also under the supervision of the society. All the members are intensely interested in the coming fair. As the representative society of the profession in America, the Actors' Society is anxious to promote the welfare of anything which pertains so nearly to the profession as does the Actors' Fund.

LULU GLASER IN SHAKESPEARE.

Lulu Glaser has tentatively accepted an offer to appear in a Shakespearean play, and the announcement is seemingly better than a press agent's story. The offer came to her from Charles D. Coburn, manager of a troupe of players who give notable al fresco performances in the Summer. Mr. Coburn has offered Miss Glaser an engagement for a special tour in *As You Like It* of ten weeks during the ensuing Summer. The plan contemplates her appearance at the largest golf and country clubs in thirty-one cities from Boston to Denver and from Savannah to Minneapolis. The actress has agreed to the proposition provided the Shuberts, who manage her, give their consent.

DEATH OF GEORGE HOLLAND.

Well-Known Actor, Brother of E. M. and Joseph Holland, Expires in Philadelphia.

George Holland died in Philadelphia last Thursday, Feb. 17, aged sixty-four. He was born July 6, 1846, and was the elder brother of Joseph, Katie and E. M. Holland—the latter of the New Theatre company—and at one time was one of the best-known players in America.

His father, also named George, was prominent on the stage, and when he died, Sept. 20, 1870, his son Joseph with other friends called on a clergyman in New York to have him officiate at the funeral. The clergyman declined to conduct services over an actor, but told his callers that there was a little church around the corner where they might be accommodated.

"God bless the little church around the corner!" exclaimed Joseph Jefferson, and since that day the Church of the Transfiguration, in Twenty-ninth Street near Fifth Avenue, has been known as the Little Church Around the Corner.

The younger George became as well known as his father and was identified with many of the notable successes scored by the elder Sothern, John T. Raymond and others of the standard actors. His Captain Rocket in *The Crushed Tragedian* led to his starring in Lord Dundreary after Sothern's death, but the venture did not prove profitable. He appeared in *The Merchant of Venice* and other standard roles, and for a time played Our Gentleman Friends. He was intimate with the leading actors of his day and counted Edwin Booth and Henry Irving among his close friends. With his brothers he inherited deafness, which led to the retirement of Joseph Holland in 1902.

His home was in Philadelphia, where for many years he was leading man of the Chestnut Street Stock company, beginning with Laura Keene's tenancy of the house, and for a term of years he managed the Girard Avenue Theatre in that city. During the present season he was playing in *The Henrietta* with Joseph and William Jefferson on the Southern Circuit. He was taken ill at New Orleans, and at his request was sent to Philadelphia, where he entered the Presbyterian Hospital on Thursday, Feb. 10. His ailment was kidney trouble. With the actor when he breathed his last were his brother E. M. Holland, and J. E. Kurtz, a brother-in-law. Death came at 1:45, and he was buried Sunday afternoon in Ivy Hill Cemetery, Philadelphia, where he practically began his career. He was a bachelor.

COMEDY FOR MARGARET ANGLIN.

The Censors, an organization of Toronto playgoers, have written Margaret Anglin asking that in the matter of her projected enlistment under the Liebler and Company management the claims of Canada be considered. Miss Anglin was born in the Speaker's chamber of the Canadian House of Commons, of which her father was Speaker at the time, and the Dominion feels an interest in her career. Some time ago George C. Tyler, of Liebler and Company, induced Miss Anglin to sign a provisional contract, which is to be made permanent if the firm is able by Thanksgiving Day to supply her with a suitable comedy. It has long been Mr. Tyler's opinion that comedy is Miss Anglin's forte. Miss Anglin will continue in her present success, *The Awakening* of Helena Riche, until Thanksgiving, and then, if the proper play has been found, she will become a Liebler comedienne. The communication from the Censors of Toronto begs Miss Anglin to have her first comedy in some way suggestive of Canada, either as the work of a Canadian playwright or with the scenes laid in that country. Miss Anglin has replied that she is very ready to recommend the reading of made-in-Canada comedies.

George C. Tyler is losing no time in his effort to make that provisional contract with Margaret Anglin binding. Immediately following the agreement Mr. Tyler cabled Louis N. Parker of the circumstances. Mr. Parker replied that he has started on a three-act costume play which he thinks will suit Miss Anglin's personality. At the same time Mr. Tyler also sent a message to Booth Tarkington advising him that the field was open, and that if he felt like submitting a play it would be purchased by Liebler and Company positively and used by Miss Anglin possibly. Mr. Tarkington has accepted the conditions.

It is Mr. Tyler's idea to have a dozen prominent playwrights working simultaneously on a play for Miss Anglin. The one selected by Mr. Tyler and Miss Anglin will be the first of the Anglin comedy series—if such a one can be found—and the others will be utilized by the firm to the best advantage.

CHARLES DILLINGHAM ILL.

Charles Dillingham, the theatrical manager, whose new theatre, the Globe, was opened a few weeks ago with Montgomery and Stone in *The Old Town*, underwent an operation for appendicitis Feb. 9. The operation was successful. Mr. Dillingham will go to Palm Beach, Fla., in a few days to recuperate.

CECILIA LOFTUS ABROAD.

Cecilia Loftus, who is now touring through Italy with her husband, Dr. A. H. Waterman, writes this message that they have had a most interesting trip and that they are both enjoying the best of good health. They will return to London about next week.

THE AMATEUR THESPIANS

SEVERAL SOCIETY AND COLLEGE PRODUCTIONS IN VARIOUS CITIES.

Captain Jinks by the Junior League—Williams College Boys Give *Trelawney of the Wells*—A Shakespearean Production at Barnard—Many Other Amateur Offerings.

Two noteworthy performances of *Captain Jinks*, the Clyde Fitch play in which Ethel Barrymore starred several seasons ago, were given in the ballroom of the Waldorf-Astoria last Tuesday afternoon and evening by the Junior League for the benefit of their neighborhood work. Those taking part were mostly this season's debutantes, aided by several of their men friends. The young people had been so well coached and such attention had been given to details that the performances lacked the usual amateur atmosphere. The original scenery used at the Garrick Theatre was loaned for the occasion by Charles Frohman. One of the most interested spectators was Ethel Barrymore, who made the part of Madame Trentoni famous. Miss Barrymore's role was assumed by Beatrice Flagg, whose playing was one of the surprises of the production. W. Herbert Adams as Captain Robert Carroton Jinks, Edward Shippen, 2d, as Professor Bellarti, and Mabel Hinton as the talkative Mrs. Greenborough merited much praise. Others in the cast were Howland S. Davis, Roderick Buchanan, Charles Townsend, Gardiner Perry, Louis Noel, Charles King, Edward Verplanck, Eugene D. Smith, William Remsen, Henry Atherton, Peter Oney, Elizabeth Gardiner, Anna Eastman, Anna Street, Lillian Endicott, Margery Shannon, Laura Webb, Munroe Smith, Kathryn Motley, Hilda Holmes, Gertrude Pardoe, Lisa Stillman, Katharine Crane, Viola Townsend, Adele Brown, and Marie Seton.

Cap and Bells, the dramatic society of Williams College, achieved a success in their performance of *Pinero's Trelawney of the Wells* at Williamstown, Feb. 12. The play was one of the events of "house-party time." Warner Oland, of New York, who coached the cast, stated that he had seldom found in such an organization so many men so well adapted to the different parts. The feminine roles were unusually well handled by Dan Arnold in the part of Rose Trelawney, William V. Dolph as Avonia Bunn, and Henry T. Hall as Trafalgar Gower. Stanley M. Babson won much favorable comment in the difficult role of Tom Wrench. Temple Williams as the conventional old Englishman, Sir William, made much of his opportunity, and Anson Eldred as Arthur Gower, the hero, was the delight of the students' girl friends. Others in the cast, all of whom did well, were Bedford K. Johnson, J. C. Goddard, R. G. Peck, Carl L. Parsons, H. S. Adams, C. D. Heywood, Joshua Lassell, M. D. Richards, Donald Ford, J. T. Howard, A. L. Swift and M. N. Gates. The society is now preparing for a production of the morality play, *Everyman*, to be given in the near future.

A performance was given by the Young Folks' League of the Temple Emmanuel at the Waldorf-Astoria Saturday night. A musical comedy in two acts, lyrics by Harry Blumberg, book by Bert Ellis and Sidney Oberfelder, and music by Al. Blumberg, was given an able production. Chief honors went to Samuel Chase, who as Buttons was the hit of the evening. He was ably assisted by Jeannette Well as a manicurist. Sophie Gleiby acted prettily and danced well. The chorus was well trained. The production was lavish and showed a master hand in staging, Jack Mason being responsible for the latter.

The Scrubbers' Show, a combination of burlesque, comedy and vaudeville, occupied the stage of Jordan Hall, Boston, Friday and Saturday evenings, Feb. 4 and 5. Those contributing to the entertainment included John Royal, N. H. McMasters, George Brown, Thomas Luke, Norman Bitchie, Margaret Cogan, Mae G. Deveny, Gertrude C. Moriarty, Sadie Payne, Josephine Laundigan, Sara F. Eddale, Walter F. Shea, John F. Royal, M. Edgar Riley, Sam Gediman, Eleanor V. McCormack, Mae E. Leahy, Newman J. Somers, Joseph A. Gately, Martin B. E. Tuohy, John Keating, George Rosenthal, and William Hussey.

The David Garrick Club of the Central Manual Training School, Philadelphia, gave a comedy in three acts, called *A Night Off*, as its fifteenth annual play, Friday evening, Feb. 18. Edward Carrier as Nisbe, the professor's daughter, scored a huge success. The play was given in the new Mercantile Hall. The preceding evening in the same hall the Dramatic Club of the Brown Preparatory School presented a three-act comedy of school life called *The Toastmaster*. The two female parts, Mrs. Reed and her daughter Cynthia, were ably done by William Edmund and Preston Buxton, respectively. Others in the cast were Russell Campbell, George Wood MacMullin, Nelson Leroy Elwell, Edward Toy Parsons, Walter Irvin Mathis, Thomas Dukes Coulbourn, Paul Selbert Seabold, and William Allan Rocan.

At the New Theatre Thursday afternoon three musical pantomimes for the benefit of the Music School Settlement were given by society amateurs of New York, Boston, and Baltimore. Mrs. Archibald S. Alexander took the part of Electra pouring libations at the tomb of Agamemnon; Dorothy Jordan, of Boston, was Anitra dancing for Peer Gynt; and in the pantomime of Jack Frost in the Garden of Midsummer Joseph Lindon Smith assumed the role of Jack Frost, with

Mrs. Rubies as the Moth and Nina Gathier, of Baltimore, as Summer. The dances were accompanied by music by the New York Symphony Orchestra.

Shakespeare's *Much Ado About Nothing* has been selected by the Undergraduate Play Committee of Barnard College for the annual undergraduate play this year. Four performances, under the direction of Alfred Young, will be given on the afternoons and evenings of April 16 and 17. The cast is as follows: Benedick, C. von Wahl; Beatrice, Harriet Fox; Don Pedro, C. Thees; Claudio, H. Woodhall; Hero, Mildred Hamburger; Friar, M. Oberberger; Leonato, C. Crosby; Dogberry, D. Kerchway; Conrad, T. Brown; Borachio, C. Myers; Ursula, M. Nammack; Verges, B. Rosenblatt; Sexton, T. Schwartz; Witch, B. Bunn; Octavius, D. von Doernhoff; Don John, Ida Botschitzky.

Plans for the production of the musical comedy, *College Caste*, by the Sock and Buskin Club of Lafayette College, Easton, Pa., were the most elaborate in the history of the organization. Specially painted scenery, elegant costuming and a cast that numbered over fifty gave the comedy this distinction. *College Caste* is a play typical of college life and its various phases. The name is derived from the theme of the comedy, which deals with the social distinction and snobishness characteristic of an imaginary Greek letter society. The play was produced Feb. 15 during "Junior week."

The Taft Dramatic Association of the Taft School, Watertown, Conn., will present *The Amazons* in the Watertown Town Hall after Easter. Charles Taft, son of President Taft, will have a female role, that of Lady Thomason Betturat.

CRITICALLY ILL.

Henry A. Langdon, a guest of the Actors' Home, Staten Island, was on Saturday pronounced to be critically ill, no hope being held out for his recovery.

CURRENT AMUSEMENTS.

Week ending February 26.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in *The Merchant of Venice*—11 times.

ALABAMA—Vanderville.

AMERICAN—Vanderville.

ASTOR—Seven Days—16th week—119 to 137 times.

BELASO—Charlotte Walker in *Just a Wife*—4th week—25 to 31 times.

BIJOU—Cyril Scott in *The Lottery Man*—12th week—50 to 97 times.

BROADWAY—The Jolly Bachelors—8th week—53 to 61 times.

BRONX—Vanderville.

CASINO—The Chocolate Soldier—114 times, plus 10th week—73 to 81 times.

CHICAGO—Vanderville and Moving Pictures.

COLONIAL—Vanderville.

COLUMBIA—Scriven's Big Show.

COMEDY—Mark Manner in *A Man's World*—5th week—33 to 34 times.

CRITERION—Francis Wilson in *The Bachelor's Baby*—9th week—61 to 69 times.

DALY'S—Marie Elliott in *The Inferior Sex*—9th week—53 to 61 times.

EMPIRE—Ethel Barrymore in *Mid-Channel*—4th week—25 to 33 times.

FOURTEENTH STREET—Vanderville and Moving Pictures.

GAIETY—The Fortune Hunter—28th week—198 to 200 times.

GARDEN—Ben Greet Players in *She Stoops to Conquer*—6 times; Everyman—1 time.

GARRICK—Otis Skinner in *Your Humble Servant*—8th week—57 to 65 times.

GLOBE—Montgomery and Stone in *The Old Girl*—3d week—57 to 65 times.

GRAND OPERA HOUSE—Mabel Taliaferro in *Springtime*—50 times, plus 8 times; *The Land of Heart's Desire*—9 times.

HACKETT—John Mason in *None So Blind*—4th week—21 to 23 times; commanding Feb. 23; Constance Cravely in *Mr. and Mrs. Davenant*.

HERALD SQUARE—Blanche Ring in *The Yankee Girl*—3d week—13 to 21 times.

HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—25th week.

HUDSON—William Collier in *A Lucky Star*—9th week—40 to 48 times.

HURTING AND SHAMON'S—Bowery Burlesques.

IBERIAN PLACE—German Company in *Christ's the Forester's Daughter*—33d time: *The Beggar Student*—3 to 8 times.

KELLY AND PROCTOR'S FIFTH AVENUE—Vanderville.

KICKEROCKER—The Dollar Princess—28th week—172 to 179 times.

LIBERTY—The Arcadians—6th week—41 to 49 times.

LINCOLN SQUARE—Vanderville and Moving Pictures.

LYCEUM—Billie Burke in *Mrs. Dot*—5th week—53 to 61 times.

LYRIC—The City—10th week—72 to 80 times.

MAJESTIC—Vanderville and Moving Pictures.

MANHATTAN OPERA HOUSE—Repertoire Grand Opera—16th week.

MARXINE ELLIOTT'S—Forbes-Robertson in *The Passing of the Third Floor Back*—21st week—162 to 170 times.

METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—16th week.

MURRAY NEWBY—Morning, Noon and Night.

MURRAY'S EIGHTH AVENUE—Billy Watson's Burlesques.

MURRAY HILL—College Girls Burlesques.

NEW THEATRE—Twelfth Night—13th and 14th times; *The Witch*—5 to 7 times; *School for Scandal*—22d and 23d times; *The Nigger*—22d time; *Opera*—2 times.

NEW YORK—Max Rogers in *The Young Turk*—4th week—25 to 33 times.

OLYMPIA—Lil' Liffers Burlesques.

PLAZA MUSIC HALL—Vanderville.

SAVOY—Children of Destiny—1st week—1 to 9 times.

STUDY VENANT—The Lily—10th week—80 to 82 times.

WICKETT—Vanderville.

WALLACE'S—H. B. Warner in *Alas Jimmy Valentine*—6th week—30 to 40 times.

WHEN THERE'S Whore There's a Will—6d week—17 to 26 times.

WEST END—Jefferson De Angelis in *The Beauty Spot*—135 times, plus 5 times.

YORKVILLE—Vanderville and Moving Pictures.

STEPHANIE LONGFELLOW.



Stephanie Longfellow, playing the part of Nancy Olden in Channing Pollock's play, *In the Bishop's Carriage*, has scored a notable success wherever the production has been presented this season. She portrays the charming little thief-girl with such delightful bonhomie and unerring realism that her scrapbook fails to show one adverse notice, many of the critics comparing her more favorably with some of the famous stars in the profession. Baker and Castle, under whose management Miss Longfellow has been starring the past two seasons, will try out a new play for her this Spring, especially written for her by Mr. Baker. The name of the new play is *Only Ellen*, and its theme is unique. It deals with an ambitious chorus girl who, in order to gain experience in legitimate acting, leaves Broadway and goes as leading lady with a cheap Western repertoire company which finally strands in Oscaloosa. Rather than take the easiest way back to Broadway she works in the kitchen of the banker's wife. The title role, Ellen Terry Taylor, is said to be well suited to Miss Longfellow's talents and to give her a capital opportunity.

AGAINST TICKET SPECULATION.

Provisions of Another Prohibitory Bill introduced in the Assembly at Albany.

Assemblyman Brennan introduced in the lower house at Albany last week a bill aimed at speculation in theatre and other tickets that contains these provisions:

"A person owning, occupying, managing or controlling a building, room, park, inclosure or other place which is open to the public at stated periods or otherwise, who

"1. Asks, demands or receives from any person for admission thereto, or for seats or other privileges therein, a price in excess of that demanded or received from other persons for the same privileges, or in excess of the advertised rates therefor; or discriminates against any person or class of persons in the price charged for admission thereto; or

"2. Establishes agencies, branches, sub-offices or other places at which tickets of admission thereto, or for seats or other privileges therein, are sold at a greater price than at the box office or other general office or place at which tickets are sold, or in excess of the advertised prices therefor."

"3. Directly or indirectly, by extending privileges in the selection or purchase of seats, sharing in the proceeds of the sale of seats excepting the return of unsold seats, or in any manner aids, abets, connives at, or in any manner participates in the sale or resale of admission or seat tickets, by any person or at any place, for a price in excess of the regular price at which such ticket or tickets of the same class are sold, or in excess of the advertised rates therefor; or

"4. Knowingly accepts any admission or seat ticket which has been sold or resold at a greater price than the regular price charged for such ticket or a ticket of the same class or at a price in excess of the advertised rates therefor; or

"5. Refuses to sell any person on demand a ticket for an unsold seat at the regular or advertised price therefor unless such seat has been in good faith reserved for an intending purchaser at the regular advertised price, is guilty of a misdemeanor, punishable by a fine of not less than two hundred dollars, nor more than five hundred dollars, or by imprisonment for not less than six months nor more than one year, or both fine and imprisonment.

"This act shall take effect Sept. 1, 1910."

THE ECHO.

Charles Dillingham's production of *The Echo* will be seen soon after Easter. Richard Carle has been engaged as star of the musical comedy. Beatrice B. Van Brunner, formerly with Lole Fuller and her Muses, will have a prominent role in the play. The other principals and the chorus will be recruited from The Candy Shop, which closed two weeks ago.

Gossip of the Town

THOMAS WHIFFEN.

Alice Shaw, the famous whistler, has been confined to her home for several days by a sprained ankle.

Elsa Wyman Maxwell, who is now in Paris, has written in collaboration with Volverde, the Spanish composer, a new operetta which, it is said, will be produced next season in Paris. Volverde is popular in Europe. He wrote the *Maison de Dance*, produced this year at the Vaudeville, Paris, and *Amour en Espagne*, the hit of the season at the Parisiana.

Lieber and Company sent out a call last week for all of the child actors now in New York to report at the stage entrance of Wallack's Theatre at 11 o'clock yesterday morning. Hugh Ford, general stage director of the firm, made his selection of young stars to appear at the special children's matinee performance of *Alias Jimmy Valentine*, set for Friday, March 18. Donald Gallaher and Alma Sedley, who will play the roles of Jimmy Valentine and Rose Lane, respectively, were on hand with Mr. Ford to act in an advisory capacity.

The Shuberts have postponed Mary Manning's debut in *As You Like It* in order that she may continue a second year in Rachel Crother's drama, *A Man's World*, now at the Comedy Theatre. Negotiations are under way by which it is likely that Miss Manning, who has not appeared in England since she left her native country some years ago and first came to America under the management of Daniel Frohman, will be seen in *A Man's World* in London after the conclusion of her second season in the piece in this country.

Henry B. Harris' production of *The Children of Destiny*, with Lauri Nelson Hall, Orrin Johnson, Dorothy Dorr, Frederick Truesdell and Harry Davenport, was presented for the first time in Syracuse Thursday night. It opened at the Savoy last night. The play is by Sydney Rosenfeld.

Howard Gould entered the Massachusetts Homopathic Hospital, Boston, Thursday, Feb. 17, to undergo an operation for appendicitis due to an adherence of the appendix.

A number of the members of the Lambs Club attended the banquet of the New York Council of the Knights of Columbus at the Hotel Astor Sunday evening. William J. Kelly, who delivered an address before "Young Actors of To-day" at the banquet, is a member of the Lambs Club.

Fiske O'Hara, the singing Irish comedian, has made a success of Theodore Burt Sayre's romantic drama, *Wearing of the Green*. His manager, Mr. McLean, is coming to New York shortly to arrange for Mr. O'Hara's appearance here in the Spring for an extended engagement.

Fritzi Schaff will leave the management of Charles Dillingham at the end of this season.

John Mason will appear in *A Son of the People*, by Sophie Michaelis, at the New Theatre, Feb. 28.

Constance Crawley opens on Washington's Birthday at Hyperion Theatre, New Haven, in Mr. and Mrs. Daventry. Oscar Wilde's last play, produced at Royalty Theatre, London, by Mrs. Patrick Campbell.

Harry Beresford opens at Rochester on March 3 in Harry and Edward Paulton's comedy, *The Man from Below*, supported by Betty Bancroft, Jane Lloyd, Edith Wylie, Kate V. Toner, H. H. Sleigh, Joseph de Stefani, Milton Nobles, Jr., H. Creighton, and Samuel Donovan.

Eleanor Alexander, fiancee of Theodore Roosevelt, Jr., entertained fifty friends at a theatre party Thursday evening to see *The Old Town* at the Globe Theatre.

James E. Wilson, an actor, has filed a petition in bankruptcy, with liabilities \$1,317 and no assets.

Mrs. John Harriman entertained a theatrical party Thursday evening at The Jolly Bachelors.

Mrs. Annie Yeomans arrived in town last week, owing to the closing of The Candy Shop, in which she has had a season of forty-four weeks. Mrs. Yeomans during this long season went through fourteen weeks of one-night stands and never missed a performance. This venerable actress is as sprightly and happy-tempered as ever, and embodies one of the marvels of the stage for varied activity and an optimistic spirit.

Frances Hyde, late of the Knight for a Day, has joined Buster Brown, Eastern company.

Friday afternoon, March 18, has been set as the date for the special matinee performance by children of *Alias Jimmy Valentine* at Wallack's Theatre. The part of Jimmy Valentine, now taken by the star, H. B. Warner, will be played by Donald Gallaher, the Katty in the cast as Bobby, Alma Sedley, the Lorette Taylor's role of Rose Lane, and other clever child actors will be put in rehearsal immediately.

Nellie McCoy, who is now playing a five weeks' engagement in vaudeville under the management of William Morris, has been engaged by Charles Dillingham for a prominent part in a new musical comedy to be produced early in April.

Louise Le Baron has been engaged by the Aborns to sing leading grand opera roles in English, and will open for the season at the Boston Opera House April 11.

Myles McCarthy has been re-engaged for The Goddess of Liberty, reopening in Philadelphia Feb. 28 with Joseph Howard in the principal role. Some of the other members

in the company will be Stella Tracy, Aida Woocott, Marie Richmond and Charles Aveling.

Maria Doro will open her London engagement in *The Climax* Feb. 26 at the Comedy Theatre.

William Desmond is to play the leading role in a new Shubert production which is now rehearsing.

Joseph B. Glick, who is managing the Western Climax company, was entertained at the Colonial Club, St. Louis, by Zack Harris when the company recently played in that city.

Giadry Fairbanks Murray, recently with the Max Figman company, has joined Baker and Castle's company in *The Bishop's Carriage* for the rest of the season, playing the dual roles of Mrs. Ramsay and Mag Mona-

Owing to A. H. Woods closing *The Convict's Sweetheart* in Buffalo Feb. 5, Florence Pinckney, the leading woman, formed the Grand Opera House Stock company in Wheeling, W. Va. Miss Pinckney opened with a matinee on Feb. 7.

R. H. Harris, manager of Daniel Boone on the Trail, will have three companies out in this play next season. A band of Sioux Indians will travel with each company.

The Trahern Stock company opened an eight weeks' engagement at Camden, N. J., Feb. 14, and their old friends turned out in good numbers to greet them. This company will open on Long Island on Easter Monday for their regular Summer season.

Mrs. Mary E. Bankson, a veteran actress who is spending the Winter at Eagle Creek, Ore., a suburb of Portland, met with a painful accident on Feb. 9 by falling, breaking her right arm. Any word from friends will be gratefully received by her in care of Mrs. G. N. Beaumont, 694 Upshur Street, Portland, Ore.

The Silver King is being revived at the Crescent Theatre, Brooklyn, this week with George Allison as Wilfred Denver, Gertrude Rivers as his wife and Arthur Buchanan as Jakes.

Maxine Elliott will give a special matinee of *The Inferior Sex* at Daly's Theatre on March 3. This matinee is given in honor of her brother-in-law, Forbes-Robertson, who has not yet seen Miss Elliott's new play. Frank Stayton, the author of the comedy, will also be present.

Forbes-Robertson will give his five hundredth performance of *The Passing of the Third Floor Back* on March 7 at Maxine Elliott's Theatre.

Montgomery and Stone were the recipients of many presents and congratulatory messages Wednesday night on the completion of fifteen years' partnership in the amusement business. A supper followed the evening performance.

Ethel Rogers, the seven-year-old daughter of Maude Raymond, broke her leg while coasting Feb. 15.

Maude Turner Gordon and Sallie Bergman, who play the part of members of The Gate of Hope Society in *Alias Jimmy Valentine*, occupied seats on the speaker's platform at the Woman's Forum Friday morning when Mrs. J. Ellen Foster made an address on "Society and the Criminal." Mrs. Foster has just completed a special investigation of the department of justice and has visited prisons all over the country. Miss Gordon and Miss Bergman also are very much interested in the study of penal institutions.

Ellie Manning Hackett, the little daughter of Mary Manning, and Gertrude Short, the child actress who appears as Kiddie with Miss Manning in *A Man's World*, gave a skating party Tuesday afternoon at the St. Nicholas Rink.

Harry Don Parker gave his 5018th and 5019th performance of *Southern Skies* at New Haven, Conn., on Feb. 22.

Charles Frohman announces long runs for *The Arcadians* in Chicago and *The Dollar Princess* in Boston.

The Young Turk will be withdrawn from the New York Theatre Feb. 26, and Bright Eyes, a musical comedy, will follow Feb. 28.

Maud Allan gave a performance of her "Vision of Salome" at Carnegie Hall Wednesday evening, which was witnessed by two policemen. They refused to say whether they were present at the suggestion of Mayor Gaynor. They could see nothing objectionable about the dance.

The speculator nuisance in this city is becoming acute. A fortnight ago a speculator in front of the Metropolitan Opera House used insulting language to a woman who was entering the theatre. The management have taken the matter up and will prosecute the offender. The woman, who is a well-known operagoer, is willing to appear against the fellow. A John Doe warrant has been secured.

Beatrice Forbes-Robertson delivered a pro-suffrage speech before the Clivis Club of Brooklyn last Wednesday afternoon.

A young man dressed as Chanticleer, who was advertising a hall at Madison Square Garden, was arrested Monday evening, Feb. 14, charged with disorderly conduct. He was reprimanded by Magistrate O'Connor and discharged. He gave the name Louis Plunton, and age twenty-three years.

Willie Neely joined the Strongheart company at Nashville, Tenn. Miss Neely was with the Folly of the Circus company last year and received much favorable comment.



Above is a portrait of Thomas Whiffen, now playing with great success the part of Tom Stanhope, the leading role in *The Three Twins*. After a series of leading comedy roles in musical comedy, such as the Sultan in *The Sultan of Sulu*, Adam Hogg in *The Chaperons*, Wun-Hi in *The Geisha*, etc., Mr. Whiffen has returned to the modern method of light comedy. The *Three Twins* company that he is heading, called the Central company, has been very successful artistically and pecuniarily. Mr. Whiffen is the only son of the famous old lady of the stage, Mrs. Thomas Whiffen.

TICKET SPECULATION CASE.

One Manager Threatens to List Alderman Voting Against Suppression.

The agitation over the problem of theatrical ticket speculation and its attendant annoyance to patrons of plays who are pestered by sidewalk dealers in tickets, took on a new phase last week. Mr. Klaw, of Klaw and Erlanger, announced his intention of offering a resolution at the next managers' meeting providing for the standing insertion in the programmes of the names of all Aldermen voting against the ticketless measure, which proposes to suppress ticket speculation entirely. He gave as his reason for this course that he was sincerely opposed to the nuisance.

"If a theatregoer has to pay \$3 for a \$1.50 seat to one of these speculators," he said, "he will be pleased to be reminded by the programme in the course of the play of the name of the particular Alderman from his district who encouraged and stood for the abuse. Then, when election time comes around the theatregoer is very likely to take a deep interest in the political future of that Alderman."

Several members of the board expressed their indifference regarding the threatened retaliation of Mr. Klaw and reiterated previous statements expressing their belief that several managers stood in with the speculators and that the managers have it in their power to suppress ticket speculation if they desire to do so. Meanwhile a notice appeared in the programmes of the various Frohman theatres cautioning the public not to pay more than \$2.50 for the best seats ordered through a well-known ticket agency, and inviting patrons who were charged more to notify the management.

It was said that the Aldermen have agreed on an ordinance, but they refused to disclose any of its provisions until the legal department of the city has had time to pass upon the act.

THE NEW YORK SYMPHONY SOCIETY.

Two movements from suite No. 3 by Moszkowski and an excerpt from the incidental music to *The Canterbury Pilgrims*, by Walter Damrosch, both played for the first time, formed the principal features of the New York Symphony Society's programme at the New Theatre on Sunday afternoon, Feb. 20. One of the movements of the Moszkowski suite is the curious feature of a single tone, an "obstinate note," somewhat after the manner of Cornelius' famous song, "Ein Ton," which runs throughout the movement and is taken up by different instruments and around which the themes of the movement are developed. The excerpt from the incidental music to *The Canterbury Pilgrims*, by Percy Macaye, was composed by Walter Damrosch for the performance of the play by the Curnow Players at Gloucester, Mass., last August in honor of President Taft. At the New Theatre on Feb. 27 Beethoven's ninth symphony will be given. There will be a chorus of 300 singers from the Oratorio Society, and there will be sixteen soloists on the quartette parts, each part being quadruped.

What have you in good road or local proposition, half or entire interest? Address Reputable Manager, this office.

NEIL BURGESS DEAD.

Famous Impersonator of Eccentric Female Parts Victim of Bright's Disease.

Neil Burgess died at his home, 177 West Ninety-fifth Street, New York, at 2 o'clock Saturday morning, Feb. 19, aged sixty-three, after an illness of almost a year. As in the recent cases of George Holland and Henry V. Donnelly, the actor was a victim of diabetes. He will be buried at Highlands, N. J., where he had a country home.

Mr. Burgess was the best-known impersonator of eccentric female parts in America, and his Widow Bedott will remain as distinct in the memory of old playgoers as the Colonel Sellers of John T. Raymond and the Rip Van Winkle of Joseph Jefferson, his contemporaries. He was born in Boston in 1846 and was in early life the proprietor of an art store in the Hub. Failure in business and a natural taste for the stage caused him to make his professional debut in his native city, with so much promise of success that he never left the stage again.

He first appeared for a time in variety theatres and a minstrel company which toured New England. At Providence, R. I., he essayed a female role for the first time and scored such a genuine hit that he adopted this style of characters. As Mrs. Benjamin Bibb in *The Quiet Family* he attracted wide attention and began to search for a play in which he could specialize the role of an eccentric female. He attracted the notice of Petroleum V. Nasby (D. H. Locke, of the *Toledo Blade*) in a comedy called *Vim*, and Locke, who had just dramatized the then famous Widow Bedott Papers of Mrs. Whitcher, induced Burgess to produce the play with the role of the garrulous widow.

The piece had its premiere at Providence March 25, 1879, scored an instantaneous hit, and formed the most popular piece in Mr. Burgess' repertoire for nine years. A reconstructed version of *Vim* also proved successful.

On Oct. 6, 1888, he appeared at Burlingame, N. J., for the first time in Charles Barnard's *The County Fair*, one of his greatest successes—in which the treadmill device was first employed in a realistic horse-race scene—and on March 5, 1889, he brought it into New York. It dedicated Proctor's Fifth Avenue Theatre and ran out the season. It was repeatedly seen in New York after that, and was presented in every city and one-night stands throughout the country in the course of its unfailingly prosperous career.

In San Francisco, on Sept. 7, 1889, Mr. Burgess was married to Mary E. Stoddart, a niece of the veteran character actor, J. H. Stoddart, now deceased. He became one of the wealthiest actors in the United States, but almost his entire fortune was swept away by injudicious realty investments in New York and through other causes. He lost considerable money in a theatrical venture at Wallack's, as a result of which a fine apartment house on Central Park West passed into the possession of the Moss estate, which owned Wallack's Theatre. He recovered some of his losses by appearing in vaudeville and retained his homestead in New Jersey. His wife died two years ago. She played with her husband for many years. They are survived by one son.

HOWARD PAUL'S WILL UPHELD.

The will of Howard Paul, the old-time entertainer and playwright, who died in England in 1905 at the age of eighty, leaving an estate in this country valued at \$40,000, has been declared valid by Supreme Court Justice Blanchard as to its provisions regarding the distribution of his American estate. Suit was brought by his sister, Isabella M. Manley, of Brooklyn, who decried that its provisions were too indefinite.

The will provided that the residue, amounting to about \$30,000, should be divided among such charities as the executors think well of, and the testator said he would like to have the money go to any charity that assists poor needlewomen, "whose toll is so poorly required." He said that if no such organization existed the money was to go to incapacitated seamen and their families.

The executors contended that there are many charities that fulfill the terms of the will, and named a score in this State and elsewhere. The court found that where executors were named and it was clear that the money was bequeathed to charity, the will was valid, no matter how indefinite the terms relating to the manner of distribution. The executors are Harrison Grey Fiske and Henry Tyrrel.

TROUBLES OF A PLAY.

On arrival of The Girl from Rector's company in Wilmington, Del., Manager Fleck received a telegram from Mayor Wynne, of Raleigh, stating that the company would be arrested if they tried to play their date in his city Feb. 16. Mr. Fleck immediately went to the general office of the Schloss theatres and conferred with S. A. Schloss. They got Local Manager Upchurch over the long distance wire, and Mr. Schloss advised him to get our restraining orders if he thought it necessary. Mr. Upchurch applied to Judge Oliver H. Allen, who was presiding at Lillington, N. C., a short distance from Raleigh, but a restraining order was denied.

Manager Fleck and Manager Upchurch determined to give the performance despite the protests of Mayor Wynne and Chief of Police Snell. The seats were sold out long before time for the doors to open, and at 7:30 p.m. Manager Upchurch and Treasurer Brewer, of the Academy, tried to open the

doors. The police ejected Upchurch from the box-office, and Brewer refused to leave and was arrested and kept in jail until bond was furnished. It is said that the advance sale alone amounted to more than \$1,000.

The streets around the Academy were crowded with people, and when the police took Treasurer Brewer out of the theatre they were hooted and jeered. The people became so riotous that they sent in the fire alarm from several stations and kept the firemen busy answering false alarms. At about 10 o'clock Manager Fleck took his scenery and baggage out of the theatre and the company left for Danville, Va., another one of the Schloss theatres.

NEW AMUSEMENT COMPANIES.

Several Certificates of Incorporation Filed at Albany Last Week.

Certificates of incorporation for the following theatrical and amusement enterprises were filed with Secretary of State Koenig at Albany the past week:

Broadway Theatrical Association and Booking Agency Company, New York City, to buy, sell and rent places of amusement and to establish and maintain schools for stage training and deal in plays, sketches, etc.; capital, \$5,000; directors, William J. Campion, Thomas Frank Marrin and Emma Stage, Sixty-sixth Street and Broadway, New York City.

East Buffalo Amusement Company, Buffalo, N. Y., to erect or lease theatres and to manage theatrical companies and vaudeville artists; capital, \$150,000; directors, George A. Orr, George J. Cochrane, E. H. Dinsberger, Buffalo, N. Y.

Damascus Amusement Company, New York City, to own and lease theatres and provide for the production of all kinds of dramatic and operatic attractions; capital, \$50,000; directors, Frederick Klein, David Morris, Abraham Levy, 235 Broadway, New York City.

Bangor Amusement Company, New York City, to operate and manage theatres and other places of amusement and present theatrical performances and moving pictures, also to conduct a theatrical booking agency; capital, \$1,000; directors, Jennie Golds, Herman Phillips, Lawrence J. Golds, 1493 Broadway, New York City.

American Vaudeville Circuit, Inc., New York City, to carry on the business of theatrical producers and to act as vaudeville agents; capital, \$3,000; directors, T. M. Harton, Farmers' Bank Building, Pittsburgh, Pa.; F. I. Kithcart and Frank Melville, 251 West Forty-second Street, New York City.

The Norworth Publishing Company, New York City, to publish sheet music, magazine and tour musical and dramatic productions; capital, \$1,500; directors, Jack Norworth, 624 West End Avenue; Max Dreyfus, 147 West 11th Street; Frederick Day, 388 Central Park West, New York City.

Carnival Court Concession Company, Buffalo, N. Y., to manufacture and deal in all forms of machinery and devices for amusements and pleasure resorts; capital, \$80,000; directors, John H. Price, Roy N. Cunningham, Akron, N. Y.; Frederick M. Broadbooks, Buffalo, N. Y.

The Wicting Memorial Association, Worcester, N. Y., a membership corporation to manage and conduct an opera house, gymnasium and library building; directors, Ella W. Wicting, George B. Crippen, Melvin H. Nichols, Worcester, N. Y.

NEW THEATRES.

A new \$90,000 theatre is now in course of construction at Reno, Nev. The new house is being built for A. J. Aylesworth, the Western manager, by United States Senator George S. Nixon. The new house will have a seating capacity of 1,100. It will be called the Majestic and will be operated in connection with Mr. Aylesworth's circuit of houses, which includes Goldfield, Tonopah and other towns throughout Nevada. It will open about April 1 with a Syndicate attraction. The population of Reno is over 20,000. Mr. Aylesworth controls the Grand Theatre in Reno, which will be run in the future as a popular priced vaudeville and stock house.

One of the largest and most beautiful theatres in the country is the new Shriners' playhouse, the Murat, as it very likely will be called, in Indianapolis. The new playhouse will have no gallery, but it will have an extraordinarily large balcony, while downstairs there will be thirty-one rows of seats. No posts obstruct the view, and the acoustics are said to be excellent. All modern appliances will be furnished. The stage will be of the revolving type, permitting the setting of two scenes at once. Ample and attractive dressing rooms will be supplied. There are twenty-four private boxes, and retiring and smoking rooms are among the conveniences at hand. The theatre will be opened under Shubert management on Feb. 28 with Havana.

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Horsford's Acid Phosphate relieve depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

DAINTY

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REFLECTIONS.

Victory Bateman writes from Seattle announcement of her marriage to George A. Cleveland.

Harold Vosburgh closed his second annual starring tour under the management of the Mittenthal Brothers at the Bataille Theatre, Syracuse, Feb. 19, after a most successful season.

Matt Nasher, who was in advance of B. C. Whitney's *The Show Girl* at the beginning of the season and later was transferred to *The Isle of Spice*, is now in advance of *They Loved a Lassie*, which has just closed a six months' run in Chicago. The company is headed by Charles E. Evans, formerly of the Hoey and Evans team, and Alice Yorks. The company numbers fifty members. A band of Scotch pipers and dancers are carried. Three agents precede the musical comedy. Harry Brown, who keeps three weeks ahead; Doc Gardner, who is with Mr. Nasher, and Fred Davidson, who travels twenty-four hours ahead.

Cherry pie will be the piece de resistance of the Washington's Birthday dinner which L. S. Sire will give Cyril Scott and the members of The Lottery Man company after the matinee Tuesday. Besides celebrating the holiday, Mr. Sire takes this way of thanking the players for breaking the hoodoo which hung over the Bijou Theatre since this comedy came.

Forbes-Robertson, who is about to enter on his sixth consecutive month at Maxine Elliott's Theatre in Jerome K. Jerome's play, *The Passing of the Third Floor Back*, will celebrate his 500th performance of the piece in England and New York on Monday evening, March 7, by the presentation to every one in the audience on that occasion of a cloth bound copy of a book of stories by Mr. Jerome, including the story on which this drama was founded. Mr. Forbes-Robertson himself, in the title role of the Passer-by, will be portrayed on the outside wrapper.

H. B. Warner, star of *Alias Jimmy Valentine*, has volunteered to rehearse the "kiddies" who will give a performance of the play at Wallack's Friday afternoon, March 18, for charity.

"Tell It to Sweeney" is the title of the new Irish song introduced Friday night by Blanche Ring in *The Yankee Girl* at the Herald Square Theatre. The number "caught on" immediately and gives every promise of being a fitting successor to the comedienne's "Bingo on My Fingers."

Constance Crawley will appear at the Hackett Theatre Feb. 23 in Oscar Wilde's play, *Mr. and Mrs. Daventry*. Her engagement will be for the time that John Mason is at the New Theatre.

Carl Millocker's operetta, *Der Bettelstudent* (*The Beggar Student*) was presented for the first time Friday night by the musical stock company of the Irving Place Theatre.

In Henry Miller's company presenting *The Servant in the House* and *The Great Divide* are Harold De Becker, Mabel Bert, Frank Brownlee, David Glassford, Jessie Glendinning, Wilfred Roger, and George Wilson. Mr. Miller is playing the part of the Dranikin in *The Servant in the House* at the Grand Opera House this week.

A referee has been appointed by the Supreme Court to take testimony in a suit brought by Klaw and Erlanger against Felix Isman for an accounting of the profits of The Grand Mogul.

Harry H. Billings and Cora Clifton, both of John G. Rae's St. Elmo company, were married in Newton, Kan., Feb. 14.

General Gorian, of the French army, and Mrs. Gorian occupied the guests' box at the New Theatre as the guests of the founders, Friday evening at the performance of *L'Attaque du Moulin*.

Madame Kirby-Lunn, the English contralto, will give a song recital at Carnegie Hall Thursday afternoon, Feb. 24. The programme will include groups of songs by Brahms, Hugo Wolf, Mallison, Percy Pitt, De Busay, MacDowell, as well as some old Italian songs.

Dorothy Marks, leading woman with Walter H. Bedell and company, is suffering from a nervous breakdown. Miss Marks is the wife of George W. Scott, of the Town Hall Burlesque company.

Edmund Breese prevented a panic at the Belasco Theatre Wednesday afternoon when a lighted cigarette used in the second act of *Just a Wife* ignited a rug. The audience started to make a hurried exit. After the curtain had been rung down Mr. Breese stepped before it and reassured the audience.

Owing to the great demand for seats at the Academy of Music during the Sothern-Marlowe engagement, two extra matinees have been added. In all five extra matinees will have been given. On Thursday afternoon a performance of *Romeo and Juliet* will be given, and the following Thursday will have a matinee of *Twelfth Night*.

Charles Stevenson, of The Fourth Estate, now playing in Chicago, was married some weeks ago to Frances Riley.

Agnes Elkins, niece of Senator Elkins, of

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F. N. CHASE, Bath, Me.

West Virginia, made an unsuccessful attempt to end her life in Kansas City last Wednesday. Family opposition to her going on the stage is supposed to have been a cause.

Albert Lando, stage director, who has just closed a successful engagement with the Woodward Stock company in Kansas City, is playing a special engagement at the Keith Stock, Pawtucket, where some years ago he was a prime favorite as an actor and director.

Milton and Aborn, the well-known managers of English opera companies, have made a suggestion to Mayor Gaynor that opera in English be given in Central Park next summer, free for school children and at a nominal cost for others.

Agnes Leslie Elkins, niece of Senator Elkins, committed suicide in Kansas City this past week. Miss Elkins' act is said to have been caused by family opposition to her going on the stage. She shot herself Wednesday, Feb. 16, dying the following Friday.

The Rev. Henry Frank took the subject, "Just a Wife," based on Eugene Walter's play as his topic at the meeting of the Independent Congregation at the Berkeley Lyceum Sunday morning.

Orville Harrold, discovered in vaudeville by Oscar Hammerstein, made his debut in opera at the Manhattan Opera House Friday night in the tenor role of Pagilacel. He was well received.

Gwendolyn Piers, who scored so emphatically as Polly in *Polly of the Circus*, closed at East Liverpool, Ohio. She has been engaged by Frederic Thompson for one of the sisters in his new production by Porter Emerson Browne, entitled *Waste*.

A. H. Woods has secured a new play called *The Prosecuting Attorney*, by Otto Haenrach.

W. S. Gill continues as a member of Al. H. Wilson's company in Metz, Ireland, and finds it an unusually pleasing engagement.

The Power of Truth, with Beatrice Potter as the feature, closed its season abruptly at Altoona, Pa., Feb. 11. It is claimed that H. F. McDonald, the manager, skipped out, leaving the company to get home as best it could. Two members are still in Altoona, the rest of the company having arrived early last week.

Anna Pavlova, the Russian dancer, will make her American debut at the Metropolitan Opera House March 1 at a benefit for the pension and endowment fund of the opera company.

MASON'S "DON'TS."

A Mori Singer Star, Homer B. Mason, Discusses Kindly Advice.

Homer B. Mason, the star of *A Stubborn Cinderella*, and who, in addition to being a former vaudeville favorite, has the delightful distinction of being the husband of Marquise Keefer, contributes the following excellent bits of theatrical advice. Their humor will appeal to every player:

"Don't use all the best jokes in the show for advance notices. The leading comedian has hard enough work making his audience laugh without being compelled to hand over stuff his audience has read ten days before."

"Don't pick out the best scenes in the play and print all the dialogue under it. The audience after the performance is apt to leave with the idea it has seen and heard it all before."

"When you catch up with your advance agent don't give him too good a time; he is liable to forget his place is ten days ahead."

"Try not to get mad when 'she' has been member of your company insists of telling you every day how good or bad the star dressing-room is in the next town."

"If you have four companies on the road and No. Three is the only one making money, don't cut down the salary list of No. Three to make up for the losses of One, Two and Four. Let virtue be its own reward, and cut down One, Two and Four. Otherwise it will be no incentive to the actor to make his show a success."

"Don't send for a doctor every time your prima donna has hysterics. A slapstick is much handier and more to the point."

"In your songs keep strict tempo so as not to confuse a new orchestra. But otherwise sing as you please. You are the one who has to make good in it. Not the musical director."

"Don't lend money to the members of your company. Give it to them. It amounts to the same thing anyway. But if you lend it to them they will not speak to you at the close of the season."

"Don't ask the manager what the house receipts are. Unless you have an interest in the show it's none of your business. And he's apt to tell you so."

"Don't ask for more than a hundred passes every week. Let the show make a profit once in a while, if only for form's sake."

"Always leave the car in as dirty condition as possible. For a lark, pull the bell-rope. Make fun of the conductor's whisks, and throw filth under your neighbor's seat. In case of sleepers, always browbeat the porter, cool the beer in the ice water tank, and play poker until five A.M. And double up because it's cheaper. In entering a car always make the following remarks:

"That last town was the worst dump I ever played."

"This town we are going to is on the blink."

"Did you ever stay in such a rotten hotel in your life?"

"If we are on time to-day it will be the first time in the history of the road."

"What an awful car! Well, well! what do you expect? We are only actors!" etc., etc., etc."

FOR MRS. FISKE'S COMPANY.

Alice John, formerly secretary of Victor Lawson, publisher of the *Chicago Evening News*, has been engaged by Harrison Grey Fiske as a member of the Manhattan company to support Mrs. Fiske in the production of Ibsen's *Pillars of Society*. She will play the part of Mrs. Berwick. Miss John is an Indiana girl and took up the study of the stage while at her newspaper work. Her first engagement was with the Donald Robertson company in Chicago. She was then engaged by Mr. Fiske to play the Italian woman, Mrs. Baxter, in *Salvation Nell*, and when Charlotte Thompson retired from the cast was promoted to the role of Hallelujah Maggie.

Sheldon Lewis has also been engaged by Harrison Grey Fiske for the Manhattan company to support Mrs. Fiske in the production of *Pillars of Society*. He is a product of Augustin Daly's company and supported Ada Rehan as Oliver in *As You Like It* and Joseph Surface in *The School for Scandal*. He was the leading man of the players at Potter Palmer's subsidized New Theatre in Chicago. He was the Italian father in *An Englishman's Home* and was in the recent production of *Idola*.

GEORGE FAWCETT IN A NEW PLAY.

George Fawcett, who was last seen in New York as the star of *The Great John Gant*, and who is soon to appear at the New Theatre with John Mason in *A Son of the People*, by Sophie Michaela, the Danish playwright, will next Autumn resume his work as an individual Shubert star. Mr. Fawcett's vehicle for next year will be a play of American life which he himself will write in collaboration with Mr. Michaela, who speaks and understands the English language.

A NEW PLAY.

Woman and Why, a comedy by Marie V. Fitzgerald, was presented on Monday, Feb. 14, by Corse Payton for the first time on any stage at his Lee Avenue Theatre, Brooklyn. The story, briefly told: Laura Lane, a girl of artistic tendencies, has an artist lover, but yielding to her mother's arguments marries a millionaire pickle manufacturer, who, after a short period, jars and grates on her finer sensibilities. She decides on a divorce that she may marry her former admirer, and has a royal divorce celebration dinner all spread when a revo-

lution from the artist lover opens Laura's eyes. Mr. Tyler, the husband, enters and a reconciliation follows between husband and wife. The story is cleverly told, the dialogue is particularly bright and the comedy scenes are good. The staging and costuming were up to the usual Payton standard, and the entire company worked hard to help Miss Fitzgerald to success. The work of Minna Phillips as Laura Lane and Louis Leon Hall as the husband was worthy of these two performers.

CHARTREUX STILL MADE IN SPAIN.

There appeared recently in some of the American dailies an article stating that the Cartusian Monks, celebrated for the manufacture of the genuine Chartreuse, also known as Liqueur Peres Chartreux, were anticipating moving from Spain to Austria. This rumor is now officially denied by Bajer & Co., 48 Broadway, New York city, who are the American agents of the monks.

CORRESPONDENCE.

Received too late for classification.

COLORADO.

COLORADO SPRINGS—GRAND (8, N.Y.): Wright Lorimer in *The Shepherd King* 9, 10, to fair patronage; Mr. Lorimer pleasing and support good; worthy of much better patronage than received. Land of Nod 11 to good business; co. good. W. H. Crane 12 canceled for later date. The House of a Thousand Gables 14 came in unexpectedly; received good patronage and performance very well put on; co. well balanced, supporting Hugo Koch good at all times. Beverley of Granatank, matinee and night, 22. The Classroom, matinee and night, 26-27. 17TH: Hugo Koch will star next season in *The Port of Missing Men* under management of Howland and Gastell. Book by M. Nicholson; dramatization by Julian Rose. The try-out will take place during the coming April.

INDIANA.

TERRE HAUTE—OPERA HOUSE (T. W. Bartholomew, Jr.): George Sidney 11 pleased large audience. Margaret Anglin 12. Huntingdon Players 15-17. Sherlock Holmes (for Firemen's Benefit) 18, 19. Huntington Players in *The Sign of the Four* and *Camille* 20, 21. P. Minstrels 22, 23. David Haggard in *His Last Dollar* 25, 26. Florence Gear in *Fluffy Ruffles* 27.—ITEMS: Harry Bronson, manager of the destroyed Coliseum, says he will rebuild. —Miss Mayes and Mr. Cooper, who joined Huntington Players, have made a hit from the start.

IOWA.

IOWA CITY—COLDREN OPERA HOUSE (Ray Swan, res., mgr.): Norman Hackett pleased a good house in *Classmates* 8. The Little Homestead played to a small house. The Girl Question had a fair house 12; splendid co. North Brothers 28-March 5.

NEW JERSEY.

BAYONNE—OPERA HOUSE (A. H. Woods): The Cowboy and the Lady 14-15; to fair business. Divorces 21-26.—ITEMS: Elizabeth Lemke, of West Eighth Street, this city, a High School pupil, appeared with the stock co. at the Opera House 14-19. She played the part of Miss Larabee in *The Cowboy and the Lady*.—A strike of the ushers employed at the Opera House resulted in the installation of young women. The young men objected to the job of passing water to the audience during intermission.

NEW MEXICO.

SILVER CITY—ELKS' OPERA HOUSE (H. H. Betts): Helen Beach Yaw 10; to good business. The Gingerbread Man 16. Dark 20-26.

NEW YORK.

ONEONTA—THEATRE (Fred Gillen): Final Settlement 17; excellent co.; fair house. Lena Rivers 19. Partlett Stock co. 20; plays: *The Boys*, *Home Bound*, *The College Girl*, *Those Middleton Girls*, *The Runaway*, *The Gilded Fool*, *Camille*, *The Devil*, *On Parole*. Vaudeville and moving pictures on dark nights.

SCHENECTADY—VAN CURLER OPERA HOUSE (Charles G. McDonald): Emma Bunting and her stock on indefinitely playing to capacity houses. **MOHAWK** (Charles Taylor): High Rollers 17-19; good. Bohemian Show 21-26; well received; business good.

NORTH CAROLINA.

WILMINGTON—A CAD BEMY (8, A. Schloss): Burton King in *St. Elmo* 14; to fair business. The Girl from Hector's 15; to R. O. The Cat and the Fiddle 21. *The Time*, the Place and the Girl 22.

OHIO.

PITTSBURGH—SHERTERS OPERA HOUSE (F. H. Staup): *Farmers' Institute* 14, 15. Vanderville and moving pictures 16. Keith Stock co. 28-March 4.

MANSFIELD—OPERA HOUSE (Allbaugh and Doergert): *The Traveling Salesman* 15; fair co. and good house. The Colonial Stock co. 16, in *The Other Girl*; fair house. Eddie Fey in *Mr. Hamlet* of Broadway 17. Moulin Rouge Girls 21. *The Climax* 24.

OKLAHOMA.

OKLAHOMA CITY—OVERHOLSER OPERA HOUSE (Ed. Overholser): Lillian Russell 15, 16; big business; S. H. O. *The Flower* of the Ranch 15. *The Shepherd King* 16-21.

OREGON.

SALEM—GRAND (John F. Cardrey): Myrtle Elvyn in concert 7; pleased large audience. F. M. O. A. Minstrels 8, 9 (local); filled the house both nights and pleased. O. A. G. Glee Club 11; pleased; fair house. *The Night of Way* 14. In Hayti 16.

PENNSYLVANIA.

DU BOIS—AVENUE (A. P. Way): For Her Brother's Sake 8; fair co. and business.

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Buster Brown 7 pleased two good houses. The Man of the Hour 11; good co. and business. The Girl from the U. S. A. 12; two fair houses. The Third Degree 16. S. H. O. and pleased to the last line; Marion Kirby had the principal role and proved most acceptable; George Summer as the lawyer shared honors, and Irene Oshier, Gladwin James, and Charles Hill Mallett scored; the production was admirably staged.

SOUTH DAKOTA.

WATERTOWN—GRAND (H. L. Walker): Frank B. Long Stock co. 7-13 in Thoms and Bessie, *Lena Rivers*, *The Intruder*, *Lost and Won*, *New Magdalene*, and *The Vampire*; co. and business fair. The Donahue Players 21.

NEWFOUNDLAND.

ST. JOHNS—T. A. HALL (T. J. Roll): Robinson-Allworth Stock co. in *An Englishman's Home* 7. 8 in capacity. The leading role, Mr. Brown, was undertaken by Jess Syney, who handled it most capably. Pauline Bissell was well portrayed by H. E. Norton, while the remaining prominent characters were suitably filled as follows: Captain Finch by Celia Magnus, Geoffrey Smith by Algernon Eden, Prince Yoland by W. D. Headman, and Chico Sergeant Harris by L. C. Murphy. As a play, this bill lacks cohesion, but as a military tract it is tremendously effective and made a big impression here. One hundred members of the Caledonia Cadet Corps were used in this production. Thelma 9 to a fair business. The Bell of Richmond was presented 10-12 as a farewell play, and was excellently staged. W. T. Steadman as Jerry Gordon played with a full appreciation of the character; Algernon Eden appeared to exceptional advantage as Bill Omond; L. C. Murphy was fine as the swash-buckling Smart; J. J. O'Grady a convincing Charley; the remaining roles being portrayed by Celia Magnus, Jess Syney, Georgia Orton, Ardis Allworth, Margaret Lee, Julie Norton, containing the title rôle that marks her as the possessor of marked dramatic ability. The co. left 13 for Sydney, where they will play one week, and then proceed to Birmingham. The Nickel Theatre alone remains open now, as the Lenton Theatre has placed a great damper upon theatrical business in this city.

DATES AHEAD.

Received too late for classification.

COUNTY SHERIFF (Charles H. Brock, mgr.): Harvard, III., 23, Marquette 24, Woodstock 25, Elgin 26, Aurora 27, Belvidere, W. I., Beloit 28, Peoria 29, March 1, Brookfield, W. I., Beloit 2, Fond du Lac 3, Sheboygan 4, Fond du Lac 5, Sheboygan 6.

CHEATON'S BAND: Louisville, Ky., 21-22. **CUSHMAN'S MUSICAL**: Davenport, Ia.—Indefinite.

DANIELS, FRANK (The Shuberts, mgr.): Toronto, Ont., 21-22.

GIRL ON THE MOUNTAINS (O. E. W., mgr.): Muscatine, Ia., 23; Rock Island, Ill., 24; Davenport 25; Beloit, W. I., 27; Springfield, Ill., 28; Moline, Ill., 29; Galena, Ill., 30; Peoria 31.

HOUSE OF A THOUSAND CANDLES (Howard and Gaskell, mgr.): Sioux City, Ia., March 1, Spencer 2, Moline 3, Marshalltown 4, Waterloo 5.

HOWELL-KEITH STOCK: Nanticoke, Pa., 24-25.

HUMAN HEARTS (W. H. Nankiville, mgr.): Des Moines, Ia., 21-22.

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IN WYOMING (H. E. Pierce and Co., mgr.): St. Joseph, Mo., 21-22; Omaha, Neb., 22-23; Des Moines, Ia., 27-March 2.

JEFFERSON, THOMAS: Springfield, Mass., 21; Bridgesport, Conn., 22; Waterbury 22.

JUST A WOMAN'S WAY (Co. A. S. W., mgr.): Louisville, Ky., 21; Beloit, Ill., 22; Clinton, Ia., 23; St. Paul, Minn., 24; Moline, Ill., 25; Piqua 26; Middlebury 27.

MARTIN STOCK (George E. Cochran, mgr.): Holden, Mass., 21-22.

MORTON, DOMOTHY (Arthur A. Letts, mgr.): Santa Barbara, Calif., 21, 22; San Jose, Calif., 23; Holden, Mass., 24; Beloit, Ill., 25; St. Paul, Minn., 26; Moline, Ill., 27; Waterloo 28.

QUINOT, ADAM (Lawyer (W. E. Horner, mgr.): Atlanta, Ga., 21.

VIA WILHELM (John Murry, mgr.): Buffalo, N. Y., 21-22.

IN CHICAGO THEATRES

Low Fields Pleases in Old Dutch—Dick Whittington at the Remodeled Great Northern—Grace George in A Woman's Way—The Fourth Estate Continues.

(Special to The Mirror.)

Chicago, Feb. 19.—Low Fields and Old Dutch have been popular at the Garrick and received a cordial welcome from press and public. The beauty, good music and geniality of the production have been fully appreciated. Mr. Fields as Old Dutch, forced to do menial labor about the hotel where he began living as a rich inventor, skims the surface of pathos now and then, but most of the time produces laughter in his characteristic manner. The scene with the boney horse develops more comedy than any other. The song, "U Dearie," by a grown pair of lovers, with a pair of children imitating in the background, was the song hit, though "Pretending," by John Henshaw and Ada Lewis, got numerous encores. Alice Dovey as the ingenue had several good songs and scenes and was charming in all of them. Charles Judels as the hotel proprietor received a special round of applause for his complete and natural way of working up the French excitement in the first act scene with Old Dutch. John Bunney and Eva Davenport as the ponderous pair, George Leon Moore as the lieutenant, and Vernon Castle as the English traveler were all sufficient for the demands thereof. The exceptionally pretty chorus girls are seen in several original numbers. That of the gypsies wins several repetitions.

Chicago will virtually be in possession of a new first-class downtown theatre next week, the remodeled Great Northern, with Dick Whittington as the introductory bill. Herbert Duce, manager of the Garrick and general representative of the Shuberts in Chicago, is in charge of both houses, with Fred Eberts, who has been manager of the Great Northern for several seasons, remaining. Asher Levy, treasurer of the Garrick, has been promoted to be chancellor of the exchequer of both theatres.

Such a Little Queen will follow The Love Cure at the Colonial after that handsome offering has remained three weeks. There was a possibility that Max Rogers in The Young Turk would follow.

Grace George is beginning her annual engagement at the Grand Opera House this week in Thompson Buchanan's A Woman's Way. Henry Miller, Jr., John Standing, Aubrey Smith, Frederick Belmont, Reginald Carrington, Elwood Cromwell, Carolyn Kenyon, Jewel Power, Ruth Henson, Louise Rial, and Estelle Cristie are in the company.

The Silver Star, with Genee, will come to the Colonial March 20, following Such a Little Queen.

Joseph Dillon is in town again, as business-manager of Sam Bernard in The Girl and the Wizard, at the Garrick, following Low Fields.

Henry D. Carey in The Heart of Alaska, as presented at the National last week, pleased Englewooders all the week. Mr. Carey as McLain, a son of the North, offered a study of a man pioneering in the Arctic country.

The Fourth Estate continues its remarkable run by transfer from the Grand Opera House to the Studebaker, beginning this week.

Charles Frohman's production of Chantecler is said to have been chosen as the opening attraction of the new Blackstone Theatre, adjoining the Blackstone Hotel, now nearly completed, in this city. Work on the theatre has not yet begun.

The Fortune Hunter continues to draw crowds at the Olympic, even during Lent.

A recent criticism of a melodrama contained a statement that the queen of desperadoes might with a little study play Ophelia, which is treasured as an example of expert opinion.

The presentation of Dora Thorne by the Marvin Stock company was well received by the patrons of the College Theatre week of Feb. 12. An unusual number of good plays are announced by Manager Charles B. Marvin for the near future, prominent among which are Old Heidelberg and The Great Divide. Marie Neison was an attractive Dora. In the company were Henry W. Howell, Bertram Batis, Walter G. Beach, Daniel Reed, Raymond Walburn, Charles D. Brown, Blanch Crozier, and Jean Adair.

Paul Link's Love Island (Die Liebesinsel), operetta in three acts, was the bill for the closing week of the Viennese Opera company's engagement at the Globe Theatre. The book is pleasing and there is a great deal of graceful, pretty music, including numerous waltzes. A sextette at the close of the first act is exceptionally good music. It was artistically sung and received several encores. Emil Bera presented a rather more agreeable appearance at the retired merchant in this production than in some of the others. His comedy was entirely successful with the German audiences. The rest of the company was good in acting and excellent in singing. In the cast were Mary Serini, Angelo Lippich, Karl Klun, Minnie Landau, Heinrich Rehli, Anna Umhey, Jacob Brust, Louise Barthel, Frau-Jean Katie Wald and Heinrich Habrich. The company goes to Milwaukee, where its artistic worth and European manner will undoubtedly win favor.

The Globe Theatre will be dark the week of Feb. 21 and then reopen as a motion picture and vaudeville theatre.

Chicago once more has a Lyric Theatre. The Shuberts have rechristened the Great Northern with that old favorite name. The new life of this house, which began with the first performance of Dick Whittington last (Sunday) night, seems likely to be prosperous. It certainly has a big and handsome production to begin with.

George Lederer and H. H. Frase will be the next to entertain at the Cort, following The Girl in the Taxi, which is taxing the capacity of the theatre, with an adaptation from the German by Louis Mann called Two of Him. The German title is Doppel-menschen.

Molly May, with Grace La Rue, will leave the Whitney Opera House this week to go to Montreal.

Bert Baker, described by the office boy as some comedian, will succeed Hallie Mostyn in the cast of Miss Nobody from Starland at the Princess. Mr. Baker was good as the Irishman in The Flower of the Ranch and assisted in the production of The Prince of To-night at the Princess.

The bills this week: Grand Opera House, Grace George; Garrick, Low Fields; Lyric (Great Northern), Dick Whittington; Olympia, The Fortune Hunter; Powers, Rose Stahl; Colonial, The Love Cure; Chicago Opera House, Miss Patay; La Salle, Flirting Princess; Princess, Miss Nobody from Starland; McVicker's, Polly of the Circus; Cort, The Girl in the Taxi; Studebaker, The Fourth Estate; Illinois, Seven Days; Auditorium, Follies of 1910; Whitney, Grace La Rue in Molly May; College, stock; Academy, Rocky Mountain Express; Crown, Arizona; National, Classmates; Bijou, The Girl of the Streets; People's, stock.

INDIANAPOLIS.

George Arliss and Emily Stevens Appreciated—Changes at the Majestic.

In September, in which he appeared at Engle's 10-12, George Arliss added another artistic success to his list, as the mild-mannered, absent-minded, simple and altogether delightful Septimus. His flawless and finished acting was a rare treat and long to be remembered. Second only to the star was the success made by Emily Stevens, who gave a notable performance as Emmy. Henry Wenman as Clem Synder, Nina Ly as Zora, and Cyril Young as Wiggleswick gave excellent support. Anna Held in Miss Innocence 14-15, Israel 17, The Golden Girl 18, 19, Fritzi Schen in The Prima Donna 22, Margaret Anglin in The Awakening of Helena Bitchie 24-25.

Under Southern Skies was presented at the Majestic by the Forepaugh Stock co. 14-19 in a creditable manner. It pleased good houses all week. As Leslie Crofton, Lucille Spinney had a part which suited her particularly well, and she made a charming Southern girl. Ainsworth Arnold was a good looking Burleigh Major, acting with grace and dignity. J. Francis Kirk played the gentle, melancholy Major Crofton in excellent style. John Daley of the Cincinnati co. made his first appearance with the co. here and made a striking impression as Steve Davis. And Henrietta Vaders, who went to Cincinnati last week to play Doria, the colored mammy, with the co., repeated her comedy success in the part there. With Miss Vaders, George L. Brown as Uncle Joshyway and Fanny Bernard Knight of the Cincinnati co. as Phiney, supplied the comedy. St. Elmo 21-28.

R. H. Dudley and the Smart co. in His Honor the Barber, opened to an enthusiastic and delighted St. R. O. house in the Park 10-12. George Sidney in The Joy Rider, assisted by Dick Hume, Frank Miller and others pleased good size audiences at the same house 14-16. Black Patti 17-19. The Newlyweds and Their Baby, which played a successful engagement at the Park several weeks ago, when the St. R. O. sign was in evidence twice daily, has been booked for a return engagement 14-16.

Mile, Daze and an excellent bill attracted large houses at the Grand this week. Julian Eltinge over at the Colonial proved one of the biggest drawing cards at that house and drew large to capacity houses all week.

William Allen Wood, chairman of the Finance Committee of A Midnight Bell, the play given by well-known talented local amateurs at Engle's 7, 8, for the benefit of the Boys' Club, announced last week that \$1,400 was cleared after \$100 was paid for expenses.

The first performance in the new Murat Theatre, the Shubert house here, is set for 28, when James Powers will be seen in Havana. The opening performance will be witnessed by the Shriners, the general public being excluded, and on the following night the theatre will be formally opened to the public.

The Forepaugh Stock co. at the Majestic will pass out of existence 26, and the house will be turned into a moving picture theatre. The announcement was made 14 that the Anderson Ziegler co., lessor of the Majestic and the Grand, believes motion pictures will be more profitable than stock productions and the change will be made for that reason. No definite announcement has been made regarding the length of the operation of the Majestic following the change. The first bill of pictures will follow immediately after the close of the stock co. It is understood St. Elmo will be the fare with offering of the co.

The Forepaugh co. opened at the Majestic Dec. 22, 1907, with Lucille Spinney as leading woman, who has acted in that capacity ever since. George Arliss was leading man until Dec. 11 of last year, when he left to head a stock co. of his own at Memphis, Tenn. He was succeeded by Ainsworth Arnold, a popular member of the co. As the co. now stands, there are but few of the older members left, but these, including Miss Spinney, Mr. Arnold, J. Francis Kirk, and Fay Baker, will be greatly missed by their many friends and admirers. Mr. Kirk, who has acted as stage-manager for the co., and Miss Baker, his wife, have signed with the Arvine-Benton co. in Memphis and will join the co. 28.

PEARL KIRKWOOD.

SAN FRANCISCO.

The Man of the Hour Stayed Another Week—Florence Roberts Given an Ovation.

Robert Mantell and Booth Russell were prominent in the line of attraction, having opened 7 at the Columbia in Louis XIII to a very satisfactory audience. Shakespeare's play formed the greater part of the repertoire, while Dickens' was given 14 and 15. The engagement will run until 27. The players are Charles Keane, James Keane, Hugh Jeffrey, Guy Lindsay, George Stillwell, Alfred Hastings, Henry Fearn, Fritz Lieber, Casper Ferguson, Oscar Pfisterer, Edward Lewers, Howard Bartis, George Anderson, Gervaise Reynolds, and Agnes Scott. Blanche Walsh opened 7 at the Van Ness in The Test and a great number of her admirers were present to give her a hearty welcome. She was a strong attraction and did her quota of business, although there were powerful counter attractions at other houses. After this star comes McIntyre and Heath in *La Haye*.

The Alcazar had a very attractive bill which opened 7, entitled *The Man of the Hour*. So well did it please that the management was compelled to continue it for another week to supply the demand for seats. *The Two Orphans* is in preparation to follow.

Fred Belaustegui is out of town with St. Elmo, which is doing well.

The Princess was packed nightly to see Kolb and Dill in Lonesome Town, which replaced The Music Master. These stars remain with until March, two months longer than first intended, and then to Los Angeles for a couple of months.

The Savoy was receiving quite excellent attraction, the latest being Rose Melville in *Sis Hopkins*, which opened 6 to good business, which continued during the week. And with her were Josephine Haines, Fay Lewis, Dorothy Loddell, O. M. Bicknell, G. H. Maxwell, Claude Norris, Eddie Mackay, Edward Dillon, Marion Gibney, and Frank Minsey. The star travels in her private car.

Florence Roberts, so well and favorably known out here, was given a real ovation by a packed house at the Novelty evening 8. The Transformation was the bill, and Mayor McCarthy was there to make a speech and the house generally was enthused. Mr. Whittelsey was the co-star, who acted in the same capacity at the Alcazar before the great disaster. The co. furnished by the Shuberts was excellent and consisted of Maude Granger, Amanda Wellington, Irma Perry, Susanne Biefel, Homer Miles, Robert Hill, Russell Bennett, C. A. Andrews, Howard P. Tracy and George Pearce. A sign above the box-office reads, "Free list entirely suspended." Charley Gall is managing for the Shubert folks.

Sam Mott, a San Francisco man, but now with The Lion and the Mouse co., is in town to see his relatives and friends. The play will not come here, no house being available.

The Novelty was occupied 5 by the students of Head's Business College, who presented His Own People, a comedy drama in three acts. Paul Gerson was the coach.

Phil Hastings is doing the press work for the Savoy and Outlets.

Miss Walsh is promoting a scheme of having the managers' association set aside a day each year for a benefit fund for traveling thespians who may be taken ill while traveling.

A. T. BARNETT.

SAN ANTONIO.

The Isabel Lowe Stock Company Meets with Prompt Approval Here—Personal Mention.

The Isle of Spice was the offering at the Opera House 6, 7, but for the reason that it has appeared here before it failed to excite much interest and consequently drew but small houses. Victor Moore in *The Talk of New York* 13-15, The Red Mill 16. The Girl from the Golden West 17, 18. Forty-five Minutes from Broadway 19, 20. Wives, Woman and Song 21, 22. Marie Cahill in *The Boys and Betty* 23. The Three Twins 24-27. A Stubborn Cinderella 28-March 1.

The Isabel Lowe Stock co. opened at the Empire 6-12 in *The Man on the Box* and enjoyed good business all week. The co. is an exceptionally capable one, and the patrons placed their stamp of approval on the work of the co. on their first appearance. Guy Woodward in the character of the police judge was more than pleasing, while the star was very winning and pretty and made an altogether charming Betty. Joseph Repine in the leading role was also pleasing. The general verdict is that the co. can stay as long as they like." Pawn Ticket 210 is the attraction 13-19.

HADEN F. SMITH.

PORTLAND, ORE.

Louis James Appeared to Advantages—The Right of Way Well Presented.

That eminent Shakespearean actor, Louis James, appeared at the Hungalong for five performances, opening 6 in *Henry VIII*, and *The Merchant of Venice*. Mr. James showed no failing of his power of portrayal. Perhaps in his interpretation of the character of the prelate short of honor, stripped of dignity, abased in ignominy, the tragedian gave a gripping sermon. Praise is due to Vera Walton, whose death song at Katherine's couch wailed notes of rare richness and pathos in a splendid soprano voice. The production of *The Merchant of Venice* was the alternating play, and was well produced.

Charles E. Hanford was seen in *The American* at the Hungalong 11 and 12. The part of John Brewster was in the hands of Charles E. Hanford, and in it he is said to have found one of the most sympathetic roles of his artistic career. The supporting co. included a number of players who have successfully appeared with Mr. Hanford in the past. The production was both elaborate and complete. In *La Haye*.

Eugene V. Presbury's dramatization of *Gilbert Parker's* much discussed novel, *The Right of Way*, was the attraction at the Baker, opening 6, under the personal direction of Fred Block. It was without doubt one of the strongest and most evenly balanced co. seen here this season, with a production that was complete and an exact duplicate of the original. The three characters, Charley Stasic, played by Hallie Thompson; Joe Portugal, played by J. Ang. Anderson, and Bosalle, delightfully rendered by Aristed Hackett, of course stand out far above all the rest, and so perfect was each one that it would be hard to draw a comparison between them. The rest of the co. showed the earmarks of that which is farther

removed from any stain of cheapness, such as ws, in the Far West, are so often inflicted with. Business, while up to a good average, was still much below what it should have been for an attraction of this kind. *Wildfire* 13-19. *The Great Divide* 20-27.

The Portland opened a season of lurid melodrama 6, bringing the H. E. French co., which has been playing at Seattle Theatre, here for a short season. The opening bill was *Deadwood Dick's Last Shot*. The co. was one of the best of its sort in the West to-day, and is worthy of better things than those wild, impossible melodramas. The opening Sunday afternoon and night was capacity, but business dropped off woefully during the week. Sat., the *Circus Girl* 13.

Hal Caine's *The Manxman* was the offering by the Athlon Stock co. at the Lyric 6-12. With strong scenic effects, a strong preservation of character and no details left undone in presenting a striking effect, this comedy drama pleased and played to good business. As Kate Greenaway, Priscilla Kaanou found a congenial role. Robert Athon was seen well as Professor Mawley, and Will D. Howard took admirably the stellar part of Peter Quilliam. The rest of the cast played well the parts assigned them.

PITTSBURGH.

The Servant in The House—The White Sister—Ward and Yokes—Other Attractions.

PITTSBURGH. Feb. 19.—*The Servant in the House* is a sublime play; its theme powerful and of absorbing interest, and throughout its interpretation the atmosphere of the playhouse seemed like that of a church when an unusually impressive sermon is being delivered by an inspired minister. It was an exceedingly fine play, while the setting, which framed it, was compact and tastefully arranged. Tyrone Power played the part of the Drainman, Robert Smith, in a forceful and striking manner. As Mansan, the butler, Wilfred Roger gave a most convincing performance and showed care and intelligent study. The Bishop of Lancashire was competently played by George W. Wilson, and David Glassford made an admirable Rev. William Smythe. Jessie Glensford could not be surpassed in the role of Mandy. She was perfectly natural, sweet, and altogether most captivating. Edith Crane is a vicar's wife, and the boy, Rogers. The coming week will offer *Marie Tempest* in *Penelope* and *The Barrier*; *Maud Adams* in *What Every Woman Knows* will follow.

The Alvin's attraction during the week was *The White Sister*, which adds another noteworthy play to the credit of this house. It has had a strong list so far this season. Viola Allen is a most charming personage, always popular in this city. In her latest role of Sister Giovanna she made a pleasing impression. James O'Neill was the personification of Monsignore Saracinesca, a role which was perfectly done and worthy of great praise. Minnie Gale displayed the necessary cunning and restraint essential to the part of the Countess of Chiaromonte. Fanny Addison Pitt was a lovable Madame Bernard. William Farnum as Captain Severi repeated his part acceptably. Richie Ling was satisfactory as Lieutenant Basie, and the others in the cast—Dwight Davis, Edwin Barber, Josephine Carducci, and Belle Chippendale—contributed their share of excellent work. The scenes and settings were substantial and complete in every detail. Marie Dressler is in *Tillie's Nightmare* and is blind for next week, with the Jolly Bachelors and *The Midnight Sons* under lined.

The Harry Davis Stock company closed its two consecutive weeks of *The Merchant of Venice* to-night. It was one of the most successful plays of its career at the Duquesne this season. The coming week Carmen will be produced. Ward and Yokes had several new parts in their piece, *The Promoters*. They drew large audiences to the Lyceum, which were well entertained. *Pierre of the Plains* for the coming week.

Clark's Runaway Girls will be at the Gatsby and *The Tiger Lillies* at Harry Williams' Academy during next week. *Matinee* will be given at all of the playhouses on next Tuesday. *Washington's Birthday*. ALBERT S. L. HEWES.

CINCINNATI.

Anna Held at the Grand—Mabel Hite at the Lyric—Heuck's Becomes Vaudeville Theatre.

CINCINNATI. Feb. 21.—Anna Held, who is making her farewell tour of the principal cities, began her engagement at the Grand to-night in her musical comedy, *Miss Innocence*. Miss Held appears in gorgous attire, and is supported by such talent as Charles A. Blevins, Lawrence D'Orsay, Gene Luska, and Alice Hegeman. They were greeted by a large and appreciative audience. John Drew, in *Inconstant George*, follows 22-March 5.

The attraction at the Lyric this week is Mabel Hite, who made her first appearance last evening in a new comedy, *A Certain Party*. Miss Hite has enjoyed popularity in vaudeville and musical comedy, and is delighting her audiences here. She is supported by Mike Donlin, the famous ball player; John T. Kelly, Madge Richardson, and others. The scenic part of the play is beautiful, and crowded houses are the result. The French Grand Opera co. next 23-March 5.

Mr. Wiggs of the Cabbage Patch will swing round the circle again, stooping at the Wainright this week. Her former friends are in attendance, bringing some others, and the old play is just as popular as ever. *The Man of the Hour* follows 7-March 5.

Hecky in *The Enemy*, a military play famous years ago, is the attraction at the Olympic. The play is excellent, and the scenery is an attractive feature. The usual crowded houses are in attendance.

The Holden Stock company is playing *Fabio Bonomi*, dramatized from Marie Corelli's *The Vendetta*. Margaret Neville, Gladys George, and John Connor appear in the leading parts. The company is doing a good week's business.

Charles Robinson's *Oriole Girls* are presenting burlesques, entitled *The Trimming Shop* and *Solomon the Soldier*, at the Standard. Large crowds both afternoons and evenings. Sunday inaugurated a new policy at Hecky's, melodrama being permanently succeeded by Lew's vaudeville and moving pictures. Mr. Lew has a chain of forty theatres from New York to Chicago, and promises good popular vaudeville. A. J. McNABE.

THE WEEK IN BOSTON THEATRES

Few Changes of Bill in Prospect—Sir Charles Wyndham to Play Here Despite Rumors to the Contrary—Shore Acres Still Vital—Notes.

(Special to The Mirror.)

BOSTON, Feb. 19.—There will be few changes of bill in town next week, as the rest of the attractions will remain a little longer. At all houses there will be special matinees in honor of Washington's Birthday.

Sir Charles Wyndham will be the chief newcomer to the city, presenting *The Molusc*, which has never been given here. There was no foundation for the rumor which reached New York this week to the effect that he was going to cut short his tour and return to London.

Boston at last will have a chance to see one of the much discussed dramatizations of *St. Elmo*, for the familiar old novel will appear before the footlights at the Globe in the shape of the dramatization which Vaughan Glaser has been playing elsewhere.

Maude Adams will have only one more week in Boston, for her stay at the Hollis this year was only four weeks instead of eight the customary period. Consequently *What Every Woman Knows* has been averaging the largest attendances that she has ever known for an engagement here.

The Back Bay Opera House has made its most spectacular offering in the shape of *Mefistofele*, giving a dazzling setting to the comparatively uninteresting opera. That will be included among the conspicuous features of the coming week.

Rebecca of Sunnybrook Farm will start upon its final fortnight at the Tremont, as there could be no further postponement of the coming here of Raymond Hitchcock in *The Man Who Owns Broadway*.

No such misfortune is in store for William Hodge and *The Man from Home* at the Park, and everything is clear for an indefinite extension of the engagement which has been so successful in every way.

Ben-Hur is exactly suited to a monster auditorium like that of the Boston, and the spectacular success, especially the chariot race, are given in most elaborate fashion.

The Melting Pot has only this week left at the Majestic, where Walker Whiteside has already made himself a favorite, and Sheridan Black and the others appear to advantage.

There is no limit to the run of *The Midnight Sons* at the new Shubert, and it certainly looks as if it would stay until the coming of the company from the New Theatre in New York, which will play here instead of at the Majestic.

John Craig has found *Shore Acres* another winner for his stock company at the Castle Square, and instead of one week it runs three, but next week will be the last for the present time.

Cole and Johnson will be the next stars at the Grand Opera House, appearing there next week instead of at the Globe, where all their previous Boston engagements have been booked.

Albert Hale, the boy soprano, will be next week's topliner at Keith's.

George Lashwood will be the chief vandeville feature at the American Music Hall.

The burlesque attractions in town will be: Gaiety, Mardi Gras Burlesquers; Columbia, Umpire Burlesquers, and Edward Hayes Casino, The Crackerjacks.

Francis Wilson will come to Boston tomorrow, so as to speak on stage children at the mass meeting which is to be held at the Hollis. Rev. George L. Perin, of the Beacon Universalist Church, will preside and introduce the speakers, among whom will be J. E. Dodson, of *The House Next Door*. When the bill comes up for its hearing at the State House next week all the actors in town will be present to make a notable plea in behalf of thespian youngsters.

There was a hearing at the State House yesterday in behalf of the bill permitting a part of Franklin Park to be used next summer as the place for a historical pageant. The leaders were Edward R. Verner, Edwin D. Mead, and C. Hurd Walker, representing historical societies. Louis N. Parker, the pageant man from London, was here last Fall and he went home, as though rather discouraged with the outlook.

There was a fire in the Gaiety block yesterday in a room in one of the upper floors. It was put out with little damage, but it provided a little excitement for the burlesquers who were rehearsing there.

Ida Mule gave one of her popular recitals at Huntington Chambers to-day and appeared in a great variety of child songs and monologues. She was assisted by Mrs. Maud Pardee Lane.

Reginald H. Mair, ex-Mayor Hibbard's secretary, gave a dinner in honor of Zalde Appleton on the first night of the engagement here of Ben-Hur, but it is denied that they are to marry.

There is litigation over Lina Cavalieri's last recital, and Oscar Hammerstein has brought suit against Walter G. Bigelow for \$5,000, naming L. H. Mudgett as trustee.

A romance of the Boston Opera company was the wedding of Marguerite Banks, formerly in the opera school, to Frederick H. Toye, who was Henry Russell's secretary. The ceremony was quietly performed in New York at St. Patrick's Cathedral.

The will of Mrs. Agnes Booth was allowed in the Probate Court at Dedham this week. The famous actress left an estate of \$98,000, all but \$3,000 being in real

estate. By the will the property was left to her husband, John B. Schoefel, manager of the Tremont, and her two sons, Junius Brutus and Sidney Booth. JAY BENTON.

LOS ANGELES.

The Ringmaster Presented by the Burbank Stock. Praise for Madame Schumann-Heink.

Ferris Hartman and his co. have been busy 6-12 at the Grand, with a big and attractive revival of that old time favorite, *Florodora*, and the attendance for the week warranted a continuance for a fortnight. Catherine Edmund sang delightfully the role of Dolores and Muggins Davies won her way in the dainty part of Angela, while Josie Hart made a decided hit as Lady Hollywood. Ferris himself was seen and heard as Tweedle-punch, and his clever antics kept every one joyful. Walter De Leon, the favorite imitator of Cohan-esque methods, sang one or two of his own compositions effectively, and Walter Catlett was heartily received as Cyrus Gilfin. The sextette was a feature which received call after call. A good attraction well staged and sung.

The Man of the Hour, in its second week at the Belasco, is more than packing the house, even though it is hard to dispense with an orchestra and its pit, the seat demand was so great that chairs had to be placed in the pit. This play will run for a third week conveniently.

The Mason has been dark all of 7-12, but will open 14 with Marie Cahill in *The Boys and Betty*.

Babes in Toyland, which was here only a few months past, is again playing at the Majestic to fairly good business. It is a tuneful bit of extravaganza and rather attractively arranged, and the co. work is fast, which is very essential to good business. Max Figman in *Mary Jane's* 14-19.

Olive Porter's drama of *Wall Street*, *The Ringmaster*, held boards at the Burbank 6-12. It is said to be the first production by any stock co., and the clever ability shown was most marked. All of the favorites were in the cast. Next week, *Cameo Kirby* will be given a notable staging, and the advance seat sale is enormous.

Arthur Wards, business manager for Max Figman, has been passing a few days in the city, visiting with his father, Frederick Wards. It is given out that Arthur Wards will next season that his father in *Alceste* of Athens, and that the production will be on a lavish scale.

A grand testimonial was given Madame Schumann-Heink 11 when over 3,000 people packed the big Auditorium to hear her return recital. Seats were placed on the immense stage, as insisted was the demand. Flowers were showered on the singer and "bravos" oft filled the air, and even after the concert was over the vast audience refused to move until the singer, with tears of joy in her eyes, made a little heartfelt speech. It was a great and glorious tribute.

JERSEY CITY.

Al. Wilson, As Met in Ireland, Much Enjoyed—Gossip and Burlesque Notes.

Al. H. Wilson, who has become an annual visitor here, and a welcome one, appeared at the Majestic 14-19 to very good business. Met in Ireland was thoroughly enjoyable, and gave much satisfaction. All through the play there were bright, spicy jokes, and the music was of a catchy nature. Mr. Wilson as Met was very much at home in the part, and his support was excellent. In the third act a novelty was introduced by the singing of soldiers and peasants during the *Irishland* scene as the *Widow*, William S. Gill as the *Blacksmith*, Oliver Wright as *Little Bantry*, Irma La *Plante* as *Kathleen*, and Florence Shaver as *Ann Dolan*, all worked hard. The stage settings were unusually good. *The Girl from Rector's* 21-26.

Chris Neumann, treasurer of the Al. H. Wilson co., will close here 19.

The bookings at the Majestic here for balance of season are remarkably good. Manager Frank H. Henderson is delighted with the season, up to date.

Sidney Ellis has recovered from his recent severe illness.

Edmund Hayes and the Umpire co. played a return date at the Bon Ton 10-12 to very good business. Mr. Hayes was at his best in this act, and his support was competent. Billy Watson and His Beef Trust co. was the offering 14-16 to packed houses. It was funny, and Watson, a good comedian, gave the best of satisfaction. May Wentworth, an old-timer, was recognized and received a warm reception. The Comedy Trio—George L. Dorsey, H. E. Watson, and L. C. Heath made a hit. The Star Show Girls 17-19. Yankee Doodle Girls 21-23. Washington Society Girls 24-26.

DALLAS.

Special Trains Brought Many to See the Round Up—Other Bills.

After a full week's performance, The Round Up, with Macklyn Arbuckle in the leading role, closed its engagement here most successfully, both from a historic standpoint and as to financial returns. It was well received, and played to crowded houses nightly, special trains coming in from many of the surrounding towns. Mr. Arbuckle, who has not recently been with the co., joined them here to continue in the role which he originally created, this being a special compliment to the people of Dallas, his native home.

Minstrels from Broadway 14, 15 played here, and gave very excellent performances of Cohan's bright and spicy musical comedy. The Three Twins 16-18, with Victor Morris, Miss Allen, and Jessie Clifford in the leading roles, and promises to be a production of unusual merit for a play in its second or third season. The Climax 21, 22. *The Girl of the Golden West* 23, 24. L. LEE LAUDREES.

NEW ORLEANS.

Eva Cary and Lillian Goldsmith at the Crescent—Pauline Parry Attracted Notice.

The Stubborn Cladarella, on its second annual visit here, was the attraction at the Crescent 13-19, and drew well during the week. Eva Mae Carey, Lillian Goldsmith, Harry Stone, and William White did the greater part of the work successfully. Cecil Spooner 20-26.

The Climax was seen at the Tivoli 13-19, and made an excellent impression. The four people in the cast gave splendid accounts of themselves, and the play seemed to be everything claimed for it. Pauline Parry's birdlike soprano was heard to advantage during the evening, and was particularly effective in her rendition of "The Talk of the Soul." *The Talk of the New* 20-26.

Meleodrama held forth at Blaney's Lyric with the W. L. Swain co. expounding it. The Arizona Cowboy was the bill 13-19, and those who love melodrama in its most lurid form got just what they wanted. James H. Huntley, Mildred E. Barry, Roy James, and H. J. Monkseller were satisfactory in their respective roles.

Jules Layolle's French Opera co. closed here 11, and went on tour, opening in Kansas City. No definite arrangements have been made for next season by reason of the owner of the Opera House, and Mr. Layolle not being able to agree upon terms and conditions.

The St. Charles Orpheum and American Music Hall continued to enjoy their share of the theatrical patronage, and the bills presented at both houses were decidedly satisfactory.

J. M. QUINTERO.

MILWAUKEE.

The Friend Players Continue to Please Good Business—School Days Well Attended.

One of the best and most magnificent productions ever seen in Milwaukee was that of *Herod*, which opened at the Alhambra 14 for three performances. William Faversham gave a great portrayal of the name part and chief among his support are Julie Opp and Olive Oliver. Mr. Hopkins 17.

The Friend Players this week offered a double bill—a one-act piece entitled *The Passing of the Humming Bird*, and *Thelma*. In the curtain raiser the parts were well played by Gerald Hartman, Gora Witterspoon, Lowell Sherman, and Hallett Bowring. *Thelma* was given a good production and Edith Evelyn gave an excellent character study and all of the other parts were good.

The Rejuvenation of *Anta Mary*, presented by the May Hobson co., played a short engagement at the Davidson and opened 14 to good business.

School Days proved to be quite a good drawing card at the Bijou and the opening performance 13 was well attended. The co. was headed by Herman Timberg, and an all-round good performance was given.

The German Stock co. at the Faber, presented *Der Wanderfahrt* 13 to a large audience. The same co. appeared in John Gabriel Borkman 14. The Elmendorf lecture on *Barbary Coast* was well attended 13, 14.

The Brown of Harvard co., which disbanded in this city at the close of its engagement 13, will be given a benefit at the Bijou 17 by the different theatrical people playing in the city. It is understood that the members of the co. are without funds and this benefit is to raise enough to enable them to reach home.

A. L. ROBINSON.

CLEVELAND.

Grace George Drew a Large House—Frances Nelson at the Prospect.

Sam Bernard with a fine co. entertained with *The Girl and the Wizard* at the Colonial 14-19. *Viola Allen* 21-26.

Grace George was greeted by large audiences at the Euclid Avenue Opera House, where she was seen in *A Woman's Way* 14-19. *Elsie Janis* 21-26.

The Prospect Stock co. presented *The Girl of the Golden West* 14-19 at the Prospect, and Frances Nelson was good in the title-role. *The Eternal City* 21-26.

Checkers was given by a good co. at the Lyceum 14-19. *In Old Kentucky* 21-26.

The Girl and the Detective was the attraction at the Cleveland 14-19. *Black Patti* co. 21-26.

WILLIAM CRANSTON.

TOLEDO.

The Builder of Bridges Well Received—Marie Dressler at the Auditorium.

Kylie Bellow and an exceptionally clever co. presented *The Builder of Bridges* at the Valentine 14. Robert Hilliard was a *Fool There Was* 17-19.

Marie Dressler in *Tilly's Nightmare* was the offering at the Auditorium 15. *A Certain Party* 18, 19.

At the Lyceum *Grandstar* pleased good houses 15-19. *School Days* 20-25.

At Cozy Corners was well put on by the Payne Stock co. at the American 13-19. The work of this co. pleased large houses and is growing in popular favor. *Facing the Music* 20-26.

The Hantz-Bantley co. at the Empire 13-19.

H. M. HEBB.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE DRAMATIC MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail, it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE DRAMATIC MIRROR. Patrons will facilitate mail service of THE DRAMATIC MIRROR by conforming strictly to the above requirements.

WOMEN.

Ashton, Jessie, Adora Andrews, Ellis H. Armstrong, Sibyl Anderson, Elizabeth Arias, Sylvia Anderson.

Bell, Nora, Edith Bellows, Sylvia M. Bidwell, Lillian Burroughs, Olive Berkley, Edna May Bunyes, Florence Bird, Sophie Brandt, Frances E. Brandt, Helen Beresford, Brownie Billings, Adelia Barker, Florence Brooks, Mabel Boban, Chamberlain, Mrs. J. W. Patricia Collins, Bianca Conley, Mrs. J. P. Clark, Maggie Cline, Kittie Cameron, Hilda Corlia, Alice U. Chisholm, Dixon, Lillian B., Laura Desmond, M. Dugger, Alice Dugger, Ethel G. Dugger, Ethel G. Edwards, Florence Evans, Mrs. Jno. J. Early, Mrs. J. Myrtle Evans, Harry, Florence Foster, Mrs. Chas. Fisher, Mrs. L. T. Fisher, Alice Fisher, Ethel Fisher, Mrs. H. G. Fisher, Mamie Fleming, Gould, Lois L. Going, Rose Gilmore, Edna Garrison, Gilmores, Vivian Gilmour, Herman, Mrs. Sam, Mary Hall, Natalie Harvey, Beryl Hope, Mabel Howell, Grace Hines, Charlotte Huntington, Ethel Hoag, Max Hill, Mabel Hill, Dot Hines, Margaret Hagen, Jardine, Verona, Doris Jardine, Krall, Clara, Lottie Kendall, Lee, Phyllis, Helen Lattin, Sidney Lucas, Mabel Loraine, Mrs. M. B. Lancott, Lulu Lester, Sophie A. Lulli, Ella M. Lambert, Jeffreys, Lee, Mrs. Helen H. Lennox, Mrs. Bobb. K. Lee, Eva B. Lindo, Mrs. A. J. Levy, Lorraine and Dudley.

Millward, E., Jane Morris, Helen Merton, Florrie Madison, Virginia Millman, Grace McLean, Nora Maher, Lucy Martin, Mrs. Melbourne MacDowell.

Edith Nichols, Emily Nellie V. Nichols.

Orris, Edith P., P. G. Olney, Frances J. Oakum, Edith Oates.

Philips, Pauline, Phyllis Proctor, Berenice Parker, Maud Parker, Nancy Poole.

Hough, Jessie B., Adele Rose, Helen Robertson, Elsie Ridgely, Adele, Washington, Lansing, Howells, Geraldine Russell, Hildene D. Rose, Stella Rasetti, Kathryn Rose, Fannie Rose, Emma Ray.

Stone, Florence, Vaughn Sargent, Grace Smith, Mary Serrano, Marie Stanwell, Edith St. John, Mrs. Jerome Storm, Adelaide Sharpe, Lillian Seymour.

Terry, Olive, May Teamey, Beth Taaffe.

Vivian, Allie, L. Van Dalle, Evelyn Wright.

Webster, Blanch, Mrs. Maurice Wilkins, Estelle Ward, Eleanor Wolfe, Lillian Weston, Josie Winters, Emily A. Wellman, Isabel Warden.

Young, Rida J., Mrs.

MEN.

Adams, Fred G., Otto F. Andes.

Bentley, Arthur, D. W. Blanevett, R. Stuart Bradock, Harry Boyce, Oliver W. Bundy, Frank Byrne, Harry C. Bond, W. F. Barry, C. Brattin, William Burdett, Gilbert Bunnell, King Battell, S. E. Bennington, Almon Bent, W. A. Bond.

Clegg, N. M. W., H. Crane, Jas. T. Chapman, Robt. E. Crozey, Howard Collins, Jas. T. Chapman, Harry Dillman, Dudley Dugg, J. H. Doyle, Fred L. Driggs, Joe Duran, Arthur Donaldson, Byron Douglass, Chas. Doland, Harry Du Vore, Walter C. De Witt, F. J. Duggan.

Evans, Guy F., Chas. E. Evans, W. E. Ely, W. E. Evans, Adele Elka.

Fitzgerald, Bert, Carl E. Fleming, Hector Fuller.

Gibbs, Harry D., Bob Gill, Albert Grae, Alexander Gordon, J. Gray, Fred J. Gibbs.

Hollins, Howard, Geo. V. Hobart, H. H. Hobart, Arthur Hurley, Geo. D. Hart, D. Hobart, Clifford Hippie, Leslie M. Hunt, Hugh Harper, Jas. C. Haslett, Geo. W. Herbert, R. F. Hobart, Harry Holt, Jas. C. Hanson, Frank Horwell, Edwin Holt.

Joyce, Seiwyn, Lorimer Johnstone, E. P. James.

King, C. C., Robt. H. Kanz, Jas. E. Karsner, G. C. Kelly, Harry Kelly, Wm. E. Kimberly, Dave Kline, Kelly, Stewart, Wm. L. Kline, Fred Lewis, Warren D. Lombard, Harry Linton, J. F. Lyons, Jas. Lockhart, Chas. A. Loder, Eddie Lloyd, Dick Lancaster, Ben Linn, Claude M. Lathrop, J. B. Lant.

Morehead, Geo., Chas. Mack, Percy Mackay, T. R. Mills, Leslie Morris, Sam Myle, Butler Mandeville, Dave Marshall, Harold Mardon, Geo. W. Mullins, Henry C. Miller, Dennis Mullins, Chris Matthews, Frank Mandell, Max Margolin, S. Myers, Rose Marston, Al Marks, J. Mass, Harry Mainhall, Armand Meloche, Wallace Munroe, Frank McCarthy, Donald MacKenzie, Al McClover, Jas. C. MacCurdy, Theo. McShane.

Nixon, Burton, Wayne Nunn, Ned Nye, Al Nordin, Bobby Newcomb, Bernard Nove.

Orton, W. J., Olin, W. J., Osborne, Jas. P. Peck, Jas. S. Peck, Eddie Perrell, Edwin Perrell, J. Peacock, Cassius C. Peck, Herbert Percy.

Quinby, Cassius C., Fred Reynolds, Edward G. Robert, Leo Bell, Jas. M. Roan, Geo. C. Robison.

Summer, Lewis, Willard Sims, Richard V. Sterling, David H. Slawson, Frank J. Short, Vincent J. Serrano, A. W. Shuler, G. Sider, Percy Sharp, W. H. Smith.

Taylor, Henry, Ben Teale, Geo. H. Tracy, Walter Turner.

Van Rosenthal, Fred, Brooks Van Valen.

Walker, Chas. H., Chas. Wallace, Wm. Wicks, J. W. Wright, Bert Wilbur, Bobb. Wicks, Harry Williams, Fred Wards, J. H. Walton, Al. W. Walls, Bert Wheeler, Forest Winslow, Connie Wooldred, Harry D. Wright.

Young, J. A., Winfield Young, Jas. A. Young.

REGISTERED MATTER.

Classen Pauli, Mrs. J. W. Early, Walter N. Lawrence, Franklin Whitman, Ernest Franklin, Jas. Corts, Curtis, Sidney McCarry, F. A. Deneen, Ralph Bell, Frank Rowan, E. F. Thompson, Laura Bea Byrd, Eunice J. Bond, Ethel Hazzell.

PHILADELPHIA PLAYHOUSES

Her Husband's Wife Pleases—Has a Novel Plot—Tom Wise on the Sick List—James Lackaye Takes His Place—Irene Frizelle Talks About Her Marriage.

(Special to The Mirror.)

PHILADELPHIA, Feb. 19.—There was a more general revision of programmes at the various theatres on Monday than for several weeks preceding. At the Lyric Andrew Mack and Christie McDonald made their first appearance in Philadelphia in *A Prince of Bohemia*, which New Yorkers saw at the Hackett a short time ago; at the Broad Henry Miller produced for Klaw and Erlanger A. E. Thomas' maiden comedy, *Her Husband's Wife*; the Chestnut Street Opera House offered Augustus Thomas' play, *The Harvest Moon*, and Raymond Hitchcock was seen in *The Man Who Owns Broadway* at the Forrest. At a special matinee on Friday Douglas Fairbanks was seen in the first production of *The Lamb at the Walnut Street Theatre*. So Philadelphia was the dog on which two new plays were tried the past week, and feels none the worse for the experience.

Her Husband's Wife is a breezy farce upon a novel and interesting theme, presented by a cast of six who were trained down to the minute. The curtain isn't up five minutes before the audience finds itself in the midst of a network of tangled complications, and the lively pace continues to the end of the piece.

The plot deals with a pampered young wife with a hypochondriacal tendency to believe herself doomed to an early demise. Before she bids farewell to her medicine bottles and all she holds dear, she picks out a friend in her circle to become her husband's second wife. She is very careful, however, to select a friend who is "plain" and undesirable—a young woman who was once engaged to her brother. All is satisfactorily settled until her jealousy is excited by seeing her husband—who is not in the secret—paying assiduous attention to this plain and undesirable young person. The latter, to be revenged upon her friend for considering her plain, has not only seduced her plainness, but made herself look seductively attractive. Thereupon the foolish little wife decides to defer her demise indefinitely, and the friend, becoming reconciled to her former admirer, marries him.

Laura Hope Crews was delightful as the wife. Grace Elliston played the friend excellently; Robert Warwick appeared as the husband Orme Calder as the brother; Arthur Lewis was a delicious old uncle, and Nellie Roland interpreted a pretty French maid as one to the manor born. The piece was well received, and after a fortnight at the Broad will be taken to New York for an indefinite run.

The *Harvest Moon* found favor at the Chestnut Street Opera House, with George Neek in the leading role, although it did not escape a mild criticism at the hands of one or two of the papers. The attitude of the audience was one of decorous appreciation until the last act, when the theme develops a strong dramatic interest and plenty of action.

Abundant applause betokened a well-pleased audience at the Lyric, where Andrew Mack is *The Prince of Bohemia* this week. Christie McDonald divided honors evenly with the star, and her refined comedy and capital singing charmed everybody. Mack scored big with his song, "Go 'Way, Sister Moon."

One of the largest audiences of the season greeted Raymond Hitchcock in *The Man Who Owns Broadway* at the Forrest, and the indications are that the piece will meet relatively with the same success here that it had in New York.

Laura Glaser began her second week in *Just One of the Boys* at the Adelphi. Several new songs and dances have been introduced and the piece has been otherwise fussed up and made brighter, and now looks like a winner.

At the Garrick The Third Degree closed its fourth and last week on Saturday, after a most successful engagement, and The Travelling Salesman moves to-night.

After several postponements The Road to Yesterday was put on by the Orpheum Playhouse at the Chestnut Monday evening, and Marion Barney proved highly pleasing as Bispeth Tyrell, the American girl, and Wilson Melrose was admirable as Jack Greforce. The revival compares favorably with the original production seen in Philadelphia. Monday, Our New Minister.

The auditorium of the Grand was packed to see *The Girl from Rector's*. Its near affinity, *The Queen of the Moulin Rouge*, is underscored at the Chestnut Street Opera House for next Monday night.

A Gentleman from Mississippi closes its seven weeks' engagement at the Walnut next Saturday, to be followed by *The Goddess of Liberty*.

In this connection I regret to announce that Tom Wise had to retire from the cast of *A Gentleman from Mississippi* as the result of an attack of pneumonia. At last account he was improving satisfactorily. James Lackaye, who has been playing the part in another company, was sent for and took Wise's part on Monday evening, playing it excellently though somewhat more seriously than the original. He is generally credited with a distinct hit.

The German Theatre has a novelty in the form of a Bavarian peasant troupe which is presenting several characteristic plays of Bavarian peasant life at that playhouse, including *The Village Pastor* and *Der Prosesse-Hansel*.

Contracts for a large vaudeville theatre,

seating 2,000, have been let. It will be fireproof and occupy a lot 100 x 150 feet, corner Front and Girard Avenue.

Denial is made here this week that any conductors for the Boston Symphony Orchestra are being considered except Max Fiedler or Dr. Karl Muck of Berlin.

Mlle. Marie Delina, the famous French diva, is announced in *L'Attaque du Moulin* by the Metropolitan Opera company for Thursday night of this week.

Bert Williams is meeting with marked success at the National in his interesting vehicle, Mr. Lode of Koal, which began an engagement on Monday.

Busoni, the pianist, received an ovation at Witherspoon Hall last Monday afternoon, and his playing is favorably compared with Faderewski's by the critics. Dr. Wulmer will give his only song recital at Witherspoon Hall next Wednesday.

Deanna Thompson met with an enthusiastic reception in his old variety sketch, *Joshua Whitcomb*, at Keith's this week.

A. H. Woods' new melodrama, *Sal the Circus Gal*, was well received at the Girard Avenue Theatre.

An impressive performance of Ibsen's *The Lady of the Sea* was given at the Garrick Monday afternoon in aid of the Students' Art League of the School of Industrial Art. The play was well cast.

Moving pictures of the Paris flood are shown at two of the many picture houses in Philadelphia.

The Contemporary Club on Monday listened to a number of distinguished musical critics who discussed the future of opera. Among the speakers were W. J. Henderson of the New York *Sun*, Henry T. Flack of the *New York Evening Post*, Prof. Hugh A. Clark, Harvey M. Watts and Henry Budd. They agreed that the attitude of the American public was for big singers or nothing, and that because there were not enough big singers to go around opera in the United States was confined to New York and its branches. The future of opera in America, they maintained, would be determined when the public came to enjoy competent singers and when they went to the opera house to hear the opera itself and not one or two high-priced singers.

Irene Frizelle, who was secretly married to Felix Isaman in April, 1906, and is now a divorcee in the company of Luis Glaser, told the story of her married life to an interviewer here.

"In the three years and a half that I've been married," said she, "I've been miserably unhappy, all because the one thing I wanted—life on the stage—I could not have. Whenever I went to see a play I was so consumed with envy that I was utterly miserable. The smallest part seemed to me to contain all that I needed to make life worth living. All our unhappiness came from my longing for the stage and my desire to return to it. Nothing else could take its place, nothing else could fill my life, all I needed was that one thing—the stage. I tried to fill my life with other interests, I tried to make up other things to fill in the void, but nothing could do."

Almost all the Philadelphia theatres have announced special matinees on Washington's Birthday.

Three Weeks, the dramatization of Elinor Glyn's ardent novel, proved such a hit at the Girard Avenue Theatre that the management has arranged a return engagement for week of March 14.

W. D. Stone, whom many Philadelphia playgoers remember as connected with the old stock companies of this city, appears in *Silver Threads* at the Girard this week.

The announcement made since the above notice of Tom Wise's retirement was written is that the veteran will be back in the cast of *A Gentleman from Mississippi* on Monday evening. He is recuperating at Atlantic City.

Arthur Lewis, who is in *Her Husband's Wife* at the Broad, made his first appearance in Philadelphia in 1885, as the second to Forbes-Robertson in support of Mary Anderson. Later he played Romeo here to Minna Gale's Juliet.

Marie Dressler comes to Philadelphia in Tillie's Nightmare on Feb. 28.

Estimates have been asked on plans for the theatre to be built at Fifty-second and Ludlow streets for the Greater Philadelphia Realty Company, owners. The building will be fireproof, 100 feet by 163 feet, and will contain a lobby, parquet, balcony and gallery, with a dance hall over the lobby.

They say that when Frank J. McIntyre was given the part of the Travelling Salesman he had no knowledge of the king of indoor sports, popularly known as poker, which forms a telling scene in the comedy. His manager, Henry B. Harris, advised him to take lessons in the game, and McIntyre decided to get some of the professors of the Lamas Club to instruct him. At 2:15 a.m. his losses figured up \$89.50.

"I'm a little short of change," said the actor, finally, rising to go, "but I'll give you an I. O. U. on Henry B. Harris."

The try-out of *The Lamb at the Walnut* yesterday afternoon proved so satisfactory to Wm. A. Brady and Joseph Grismer, who came over from New York, that they will adopt it as Douglas Fairbanks' starring medium for next season. The comedy created the most hilarious amusement, and Fairbanks was unique as Cherub Divine, a young millionaire stock market plunger with no antecedents. He buys on sight a magni-

ficent country estate belonging to the Van Twillers, an impoverished aristocratic old family. The head of the house is a querulous old gentleman who has for years kept a scrapbook of the doings of Cherub as illustrated in the colored Sunday supplements, and naturally refuses to have anything in common with the hero of the picturesque adventures. But the illness of an aunt makes it imperative that the family shall share the house for a while with the new owner, while the head of the family enters himself in his room and locks the door. The love element is introduced through the medium of the daughter, the young widowed Countess Vecchi, with whom Cherub falls in love at sight and who determines to make a gentleman of him. One of the most realistic thunderstorms with cinematograph effects ever seen comes at the end of the second act and aroused tremendous applause. Tom Wise's illness prevented him from playing the butler, and the general interpretation left something to be desired, but Lois May as the Countess was at her best, and with a selected cast The Lamb is bound to win.

JAMES D. BLAKE.

SPOKANE.

Estha Williams and Edwin Walter Featured at the Auditorium—Some Personal Mention.

David Wardfield and co., including Bernard Niemeyer, Thomas H. Wilson, Janet Dunbar, Marie Bates and Antoinette Walker, played to three capacity audiences at the Auditorium in the Music Master 7, 8, Mr. Wardfield was at his best. The *Merry Widow*, featuring Mabel Wilber in the title-role, played to S. H. O. at five performances 9-12. Oscar Figman was seen to advantage as Popoff, and the co. gave excellent support. The concert, under the auspices of Our Lady of Lourdes Cathedral, 6, was highly attended, the *Elysian Quartette* scoring nicely. Oleg Nethersole 15, 16. Myrtle Flynn, under the auspices of the Wagner Club, 17. Stubborn Cinderella 24-26. Louis James 27, 28. Estha Williams and Edwin Walter were featured in *As the Sun Went Down* at the Spokane 6-12, playing to big audiences. Andrew Robson in *The Wolf* 13-19. Brewster's Millions 20-26. Wildfire 21-23 March 6-12. The Lion and the Mouse 13-19.

Mabel Wilber, principal of *The Merry Widow*, and Madeline Conroy, general manager of the Henry W. Savage co., were married at All Saints' Cathedral in Spokane 9, the bridegroom having made the trip from Vienna, Austria, in three weeks. Harry Hayward, manager of the Auditorium, gave the bride away. The attendants were Mrs. Marie Houston, Mrs. Hayward, Henri Grossi, and Eugene Schultz. Following the evening performance there was a wedding supper in the Moorish Room at the Spokane Hotel, where the entire co. of 78 were assembled. The bride received many presents. Mrs. Conroy will leave the stage at the close of her present engagement.

Natatorium Park, owned by the Washington Water Power Co., will have H. G. Bowen's thirty-two piece band as the chief attraction the coming Summer. There will also be a seven-piece orchestra in the dance pavilion. Other features will be a plunge 100 by 200 feet, the human roulette wheel, and several other novelties. Dr. Carl J. Liping, graduate of a half dozen universities and colleges in Europe, has been retained as landscape gardener and park superintendent.

The "Evening Chronicle" says that the increased business of the Orpheum in Spokane means a larger house, adding: "While the Washington-Columbia Theatre co. has a long time lease on the present quarters, it is not at all unlikely that with the steady increase in business a new building with a larger seating capacity may be deemed necessary. Plans have already been discussed for extending the balcony and adding more boxes, and this may be done in the near future."

Spokane lodges of the Theatrical Mechanics' Association and the International Alliance of Theatrical Stage Employees entertained at a public ball and vanderbilt performance in *Elysian* on the night of 16. Members of *The Merry Widow* and three vanderbilt co. participated in the programme, after which there were three dance numbers by moonlight and a supper. The affair was attended by 500 couples.

Mrs. Evangeline Matilda Metcalf, a former actress, who swallowed eight bichloride tablets by mistake, died at the Sacred Heart Hospital, Spokane, a few days ago. She was the daughter of Mr. and Mrs. W. C. Grant, of Ipswich, Mass., and 27 years of age at the time of her death.

These officers have been elected for the Bridge Way Theatre co., of Coifax, Wash.: President, Edward Johnson; vice-president, William Lipps; treasurer, P. E. Stravens; secretary, Charles L. MacKenzie; manager, Bert Kuhn. W. S. MCRAE.

BUFFALO.

Grace George in A Woman's Way—Dick Whittington—A Stupendous Production.

Grace George in *A Woman's Way* charmed the patrons of the star 10-13.

Louise Glaser in *One of the Boys* was the attraction at the Lyric 10-12.

The Shuberts' stupendous production of *Dick Whittington* was successfully given at the Teek 13-19. The engagement was unusually prosperous.

The co. was a large one and the principal parts were taken by Louise Dressler, Ethel Green, Albert Grady, a Buffalo boy, Edwin Lamar, William Morris, Frank Byron, Harry Clark and Miss Tess Ryck.

Henrietta Croonen in *Sham* scored a decided success at the Star 13-19. Miss Croonen, one of the brightest, cleverest and most popular of our American comedians, has done nothing better than *Sham*. Van Riper, the co. included, Paul Dickey, Albert Brown, Marguerite St. John and Jda Waterman.

Richard J. Jose, as Uncle Ben Laurie in *Silvia Thread*, was the attraction at the Lyric 13-19. The support was excellent, including Louise Kent, a favorite in this city. McFadden's Flats did its usual big business at the Academy 13-19.

Miner's Americans, headed by Laura Bennett, held the boards at the Lafayette 13-19.

Gus' H. Gay Masquerades, with Miss. Melvin Brothers, Dixie Lamar, J. Bernard Dilley and May McVille, scored heavily at the Garden 13-19.

Mendesians' Choir of Toronto and Thomas Orchestra of Chicago gave a joint recital in Convention Hall 13 to 5,000 people.

P. T. O'CONNOR.

WASHINGTON.

The Midway and Arcade Inaugurated—New Theatre for Negroes—Plays of the Week.

WASHINGTON, Feb. 19.—The attendance at the various playhouses during the past week has been excellent. New week's announcements, with extra matinées, Washington's Birth-day, comprise: *Jesse Drew in Inconstant George* at the National Theatre, Dustin Farnum in *James Kirby* at the Belasco Theatre, *De Wolf Hopper in A Matinee Idol* at the Columbia Theatre, and *Three Weeks*, a dramatization of Eleanor Glyn's book, at the Academy of Music.

The new Washington amusement enterprise, a combination form of entertainment, the Midway and Arcade, was inaugurated this week with tremendous success. Over 17,000 persons attended the opening day. The receipts on that occasion were donated by the directors of the corporation to the fund of the Playgrounds Association. An amusement resort like the Midway is entirely new to the Washington amusement public, and should prove successful and attractive. It is to be expected that it will be spared to the public, and thoroughly up to date. The site is the large brick structure formerly owned by the electric railway, located at Fourteenth Street and Park Road, and for a long time unused, having a depth of 300 feet, with a 142-foot front, possessing original features, which made its reconstruction for amusement purposes thoroughly practicable. The remodeling has been under way for over six months. One-half of the front is devoted to the entrance, to make the structure absolutely safe for the handling of great crowds. The construction is practically fireproof, the walls being of brick, the partitions terra cotta tile, the floors, columns and stairways of massive reinforced concrete, with steel roof trusses. The features include spacious dancing halls, bowling alleys, restaurants in number, large pool and billiard parlors, bandstands for instrumental concerts, a large moving picture theatre that seats 500, and wide galleries for promenading. Amazing novelties are abundant, which comprise the *Abundances of the Soup Bowl*, the *Mysterious Japanese and Crystal Maze*, the *Down and Outside*, *The Cave of the Winds*, the *Human Roulette Wheel*, the *Lion and the Mouse*, and various other features. The United States Marine Band furnished the music. The building is owned by the Arcade Amusement Company, of which William H. Rapley, manager of the National Theatre, is vice-president.

Ruth St. Denis, who presented a series of Hindoo dances at four matinees at the National Theatre during the week, achieved a distinct success. Her programme included the *Cobra or Snake Charmer's Dance*, the *Spirit of Incense*, the *Nauchic*, the *Yogi*, and the *Mystic Dance of the Five Senses*, using stage settings for each that were picturesquely Oriental. Miss St. Denis gives a wonderful exhibition in some of her work.

The colored people of this city are to have a high class theatre. A permit was recently taken out by the National Amusement Company, a corporation of Baltimore capitalists, to erect a \$75,000 building at the intersection of Florida Avenue, T. and Sixth Streets, Northwest, to be used exclusively by negroes. It is to have a seating capacity of 1,600 and to be ready for occupancy Sept. 1.

John M. Kelley, of Baraboo, Wis., attorney for one of the big circuses, is here, seeking to convince the Treasury officials that something ought to be done to allow circuses to go outside of the territorial boundaries of the United States without paying a high duty. The words "not including animals," which found their way into the Payne Tariff law, cause a duty to be paid on all domestic animals owned by a circus when reimported into the United States. A big circus would be put to the expense of about \$11,000 in duties for the privilege of including a few Canadian cities in its Summer itinerary.

A new play by Preston Gibson, entitled *The Turning Point*, will be the attraction at the Belasco Theatre. The company, now being reassembled in New York, included Grace Fifield, Doyle Hartman, Charlie Gottschalk, Charlie L. Edward and Amelie Morrison.

The third concert of the Washington Symphony Orchestra, under the conductorship of Herman C. Bakemann, took place at the Columbia Theatre Friday afternoon, to a crowded house. A delightful programme, from composers of five nationalities, was most artistically rendered. Mrs. Nellie Wilson Chir-Cliff, soprano, was the soloist of the occasion.

Next Monday afternoon the fourth concert of the Boston Symphony Orchestra series will be given at the National Theatre.

Clarence B. Jacobson, formerly assistant treasurer of the National Theatre, was a welcome visitor during the week. Mr. Jacobson is manager for Henry B. Harris for the Ruth St. Denis Amusement.

Thomas A. Wise and Douglas Fairbanks in *Hopper in A Matinee Idol* at the Columbia. Contracts were signed here Wednesday, by which Richard Carle becomes a Charles A. Dillingham star next season. Mr. Carle, who is at the National this week with *Mary's Lamb*, will be the principal comedian in the *Bravo*, the new Dillingham musical comedy, which will be produced early the coming Summer. According to the terms of his contract with Mr. Dillingham, Mr. Carle may be obliged to curtail his present tour in *Mary's Lamb*, which has been booked up to June 1.

E. M. Newman's illustrated talks on travel topics, with beautiful colored views and wonderful motion pictures, covering a season of five weeks, began Feb. 13 with British East Africa. Uganda will be pictured Feb. 20. Zanzibar Feb. 27. Victoria Falls March 6, and Bulawayo March 13.

Following John Drew at the National Theatre, the following attractions will appear in succession at that house: *Little Nemo*, *Adeline Genée in The Silver Star*, Sir Charles Wyndham and his English company in *The Mollusk*, and Margaret Anglin in *The Awakening of Helena Ritchie*.

JOHN T. WARDE.

MEMPHIS.
Tim Murphy and Dorothy Sherrod Drew Good Business—Hanlon's Superb Pianos.

Tim Murphy and Dorothy Sherrod in their latest success, *Cupid and the Dollar*, enjoyed a good run at the Lyceum 13-19. The Memphis Symphony Orchestra, all home talent, were very pleasing 10. The *Thief*, with Herbert Kellogg and Eddie Shannon, had a fine run 14-15. The *Prince Chap 19*. *Paid in Full 21*.

Hanlon's Superb was given to large audiences at the Bijou for the week of 14-19. The *Cash Girl 21-26*.

The Jefferson's offering for 13-19 was All on Account of Alton, which pleased many patrons. The *Regeneration 20-26*.

WILLIAM A. SMITH.

AROUND VARIOUS CIRCUITS

Reports on the Business Throughout the South and Southwest Are Encouraging, and New Theatres Are Contemplated.

Several records are reported as being broken by some of the larger attractions, while others are playing to satisfactory houses. New theatres are in course of erection in Louisiana and Texas. Productions for the coming year will have a first showing in this territory, it is stated.

J. J. Colman's Circuit.

W. F. Mann's The Fighting Parson company are doing excellent business over this circuit.

Tim Murphy, playing return engagements in Louisiana, Mississippi towns, fully proves his popularity. Crowded houses have been the rule everywhere.

The Girl and the Gawk company, management of Will H. Locke, has canceled all of his Texas, Louisiana, and Arkansas time and closed his season.

The Climax has been doing nicely through Louisiana the past week in spite of Mardi Gras preparations and parades. The press seems unanimous in pronouncing it "great," and as satisfying as David Warhol.

Reis Circuit.

M. Reis, who recently made a tour of his circuit, returned to town last week and reports that there is every indication of extraordinary prosperity, especially in the small towns on this circuit. It is difficult though to get attractions of which there is a scarcity.

Aaron's Associated Theatres.

H. F. McDonald, manager for The Power of Truth, closed suddenly at Altoona, Pa., last week. Reports are that he left the company stranded.

Harry Scott's Wizard of Wiceland continues playing to big business and general satisfaction.

Clifton Mallory is arranging two night stands in Pennsylvania for The Soldier of France and David Garrick.

Rowland and Clifford's Cowboy and the Thief, after their tour of the Stair and Havlin houses, have played through Pennsylvania and West Virginia, carrying a car for the production.

The Jolly American Tramp opened in Easton, Pa., last week, and thus far reports of the business done have been good.

Business conditions all over this circuit are better than at any time of the season.

Newwestern Theatrical Association.

John Cort, who is now on the Coast, will arrive in town the first week in March, when it

is expected he will give further interesting news about his circuit.

The Girl in the Taxi is now playing to enormous business at the New Cort Theatre, Chicago. The receipts for the past four weeks show every indication that the attraction is good for a stay until late in May, when it will come to New York for a run.

Samuel J. Jeffries did remarkable business while on this circuit and closed Feb. 13 in Seattle, where the receipts for one night amounted to \$6,700.

American Theatrical Exchange.

Lillian Russell broke all records in Oklahoma and Texas. Her receipts in Oklahoma for one performance were \$2,800.

From the prospects, all of the big stars and attractions will revisit Oklahoma and Texas, as the business for this season warrants their return.

A. Wise, president of this circuit, left town Sunday last for a tour of this circuit.

A new theatre will be erected in Lake Charles, La., to replace the one recently destroyed by fire. Port Arthur, with a new theatre, and Orange, Texas, with another, means three new theatres within a radius of sixty miles, which will make easy railroading for companies traveling through this territory.

The new theatre at Bryan, Texas, will be managed by O. S. Johnson, and the new theatre at Gatesville, Texas, will have P. F. Boyer as the manager. Both theatres are to be ready by the commencement of next season, and will be booked through this office.

C. A. Best's Southern Circuit, Inc.

H. B. Roberts, president of this circuit, has leased Union Park at Bluefield, W. Va., and will open it early this summer with a stock company.

Charles Leder, the renowned German comedian, will more than likely play this circuit this coming season under a well known management, which will be announced later.

The management of the Hippodrome Opera House, at Johnson City, Tenn., has changed hands. John H. Reynolds has been succeeded by Lillian L. Hunt.

Lillian Buckingham and Cecilia B. De Mille are collaborating on a comedy drama, which will have special scenic effect built on Miss Buckingham's ideas. The name of the production will be The Stampedes, and it is to play only first-class houses throughout the country. George A. Dickson will be manager of the company.

NEWARK.

The Silver Star Scored a Hit—Bills at Various Houses and Personal Mention.

The Silver Star, with Genee, was presented at the Newark 14-15 to crowded and well-satisfied audiences. Genee scored a great hit. Same may be said of George Bickel, Harry Watson, Lee Harrison, and Emma Janvier. The Merle, Widow, which played to big business last season, comes 21-26.

The Jolly Girls graced the boards of the Empire 14-20. The programme included The Two Bussards, enacted by Herb Bell, Tony Kennedy, L. Schoenwerk, Teddy Evans, Fio Zeller, Grace Patton, Theresa Colton, Nancy Simpson and Bebe Ashton.

Vanity Fair crowded Waldmann's Opera House 14-20. Billy Bitchie and Rich McAllester scored. Others on the programme were Billy Noble, Al Zimmerman, Charles Cardon, Tint Weide, George Sinclair, Jeanne Brooks, Winifred Francis, Lena Lacouer.

A Chinatown Trunk Mystery seemed to please the patrons of the Columbia 14-15. The cast included Mabel Hutchinson, Rosalie Leslie, D. E. Sennett, F. A. Livingston, Ralph Herbert, Edward Lawrence, Virginia Howell, Nina Harrington, David Jerome, Stephen Mack and Frank McFarlane.

The Republican Indian League of over two hundred members attended the Newark Theatre 14.

KANSAS CITY.

A Week of Good Business Recorded Here—Notes of the Various Attractions.

The Laylois Grand Opera co. of New Orleans gave a week's engagement at the Shubert 15-16, to excellent audiences, presenting a repertoire of the popular operas. II Traviatore, Carmen, La Traviata, La Favorita, Lakme, Rigoletto, Faust, La Vivandiere, and Les Huguenots were given in the order named. The co., which is a French organization, is a strong one musically, the principals, ballet and orchestra all being strictly high class. The principals, among whom were Madame Demoley, M. Escalais, M. Benoit, Madame Flerens, Madame Sterckmans, M. Zocchi, M. Chadel, Madame Hollard, and M. Nalhe, were all well received. William Faverham in Herod 20-26.

The Willis Wood had The Servant in the House 15-16, playing to satisfactory business. The play was seen here last season and scored heavily, hence the return was a welcome one. Practically the same splendid cast is retained and a most impressive performance was given. Creston Clarke, Clay Clement, Lissie Hudson Collier, George Irving, John Westley, and Edith Speare divide the honors. The production was well staged. The Climax 20-26.

The Squaw Man played a week at the Grand 15-16 to splendid business, pleasing as much as upon its initial appearance here. The principals included Frank E. Petley, A. C. Hender-son, Carroll Daly, Phyllis Morton, and Joseph Stanhope, all of whom were excellent and shared in the honors of the play. The production was well staged. The Newlyweds and Their Baby 20-26.

Young Buffalo in New York, a stellar attraction in the field of melodrama, held the boards at the Gillies 15-16, playing to big business.

The production was one of decided merit throughout, covering a wide range of field as it does, depicting scenes of both the Far West and of New York. Young Buffalo, the star, is a great favorite with Gillies' patrons and has surrounded himself in the present play with a co. considerably above average. Those who handled the principal parts were William Pre-

ton, W. G. Shelly, Caroline May, Florence Wil-mont, and Daisy Chapman, all of whom deserve praise. The play was attractively staged. The Phantom Detective 20-26.

The Jardin de Paris Girls were the Century attraction 15-16, opening to two big Sunday audiences. The presenting co. was rather above average in this class and were given some catchy songs and clever lines. The Apache Dance by Louis Christy and Helen Lawton and the Princess Hajah's snake dance, were features of the performance. The Brigadiers 20-26.

The Gayety had The Star and Garter Show 15-16, playing to the usual good business. The Fantastic World was the title of their vehicle, which included some good entertainment. Rice and Cady, a Dutch comedy team, were the principals of a capable co.

The Rhoda Royal Circus played a week's engagement at Convention Hall 15-16 to business, the event being given under the auspices of the Shriners. A two-ring circus, acrobats, and Wild West offered a wide line of entertainment, which found much favor with the crowds. D. KEEDY CAMPBELL.

SEATTLE.

Burns' Anniversary Remembered Here—New Stock Company Made Good Impression.

At the Moore the Seattle Symphony Orchestra gave one of its popular concerts 6, which was a musical treat. Burns' anniversary concert 7, under the auspices of the Scottish society of the city, drew a capacity house, which showed its appreciation by liberal applause. One of the co.'s repertoire of the week was the great attraction of the week. In The Handwriting on the Wall 8, matinee 10, and 11, the audience, according to a certain phase of the social evils of today, was incited in a vivid and effective manner. Miss Nethersole was given a very cordial reception. The Second Mrs. Tanqueray 9, Cecilia 10, and Sapho 12, matinee 13, were also presented in an excellent and artistic manner. The attendance averaged good business. Seattle Symphony Orchestra gave its regular concert matinee 11 before a medium audience, which thoroughly enjoyed the programme. The Merry Widow 15-19.

The Alhambra, Dark 6-12.

The Wolf 6-10, matinees 6 and 9, was presented by a capable co. in a vivid and realistic manner before audiences varying from small to large. In The Grand, in the cast were Burn Jones, John Gilligan, Andrew Robson as Jules Beauchamp, Harry Maitland, William Shuler, Henry Showers, and Lynne Overman.

The Schubert Club in Patience 11 and 12. Brower's Millions 13-19.

The new stock co. at the Seattle, which succeeds the R. E. French co. now playing at Portland, Ore., made a good first impression in The Night Before Christmas 6-12, which opened to S. R. O. and satisfactory business prevailed during the remainder of the week. In the cast were Victoria Bateman, Brenda Fowler, Olive Adair, Lucile Webster, Robert Webb Lawrence, Will D. Taylor, Philip Shefield, Percy Kilbride, L. Brigham Percival, Leo Lindhard, and others who contributed to the interest and enjoyment of the performance. Held by the Enemy 15-19.

At the Lord of the Del 8, Lawrence Players gave a good presentation of The Lost Trail 6-12, which drew audiences ranging from medium to large. Mr. Lawrence in the leading role made the most of the part, and the other members of the co. rendered efficient support. In the cast were Jane Vivian Kelton, Daley, D. V. Moore, once Chapman, Clara Beyers, Ernestine Degener, and J. M. Pike. Samco. in Threina 15-19. BENJAMIN F. MESSERVELY.

The Farewell Engagement of the Rays—Ford Sterling Scored Decided Success.

PROVIDENCE.

DETROIT. Tillie's Nightmare Pleased Packed House—Attractive Bills at All Houses.

At the popular Garrick Theatre 14-16 Blanche Bates was seen as Anna Dale in The Fighting Hope, W. J. Hurbut's well built drama. Adds from Miss Bates' cordial reception honors were divided between Milton Sills as Burton Temple and John W. Cope as Marashoid Crayon.

The Queen of the Moulin Rouge opened at the Imperial 15-16, and her engagement a house of good size, but the performance was by far not the sort that would move an audience to an overabundant amount of enthusiasm. The dancing features were, however, very cleverly executed. Bright Eyes 21-26.

The ever popular Rays, Johnny and Emma, opened their farewell engagement at the Empire 14, and continued during the week to capacity houses in King Casey. At the end of their present tour both Mr. and Mrs. Ray will retire to private life. The vehicle while not new, was never put on better, or with more apparent ease, Mr. Ray kept the large audience consoled with laughter from curtain to curtain. Ford Sterling also scored an individual success.

The male and the chorus work, too, was a decided feature of the production. In Panama 21-26.

With Billy Hart, Frank Harcourt, and Jack Goldie in the chief comedy roles, Bob Manchester's Crackerjacks presented a performance of merit at the Westminster 14-19. Don Toms to follow.

Moers, Spitz and Nathanson, managers of Empire, have returned from their transcontinental tour, and are again holding the reins of this popular little playhouse. Both are very optimistic about the season's prospects.

With Ernest Hutchens as the soloist, Max Fiedler and his Boston Symphony Orchestra gave a concert of merit at Infantry Hall 15.

Lola Fuller, in The Ballet of Light, who has won such a fine reputation as a barefoot dancer, presented her performance at Infantry Hall last week, but owing to the inadequate facilities for lighting it was not a great success. Manager Lovenberg, of Keith's, however, booked the act for his popular playhouse 14, and the marked contrast which the facilities of this house afforded allowed no comparison. Miss Fuller and her co. are meeting with unequal success at Keith's this week. HOWARD F. HYLAND.

MONTRÉAL.

Frances Vins Did Her Part Well—Coles and Johnson are Popular Hars.

Sir Charles Wyndham opened to a good house 14-15 of His Majesty's in The Maltese. The play, with only four characters, in an interesting psychological study, was cleverly written. Sir Charles gave a finished performance; owing to illness Mary Moore was unable to appear, but her part was cleverly filled by Frances Vins. Dorothy Thomas was charming as the Governess, and Sam Southern excellent as the passive husband. G. P. Huntley in Kitty Grey 21-26.

Laurence Irving and Mabel Hackney in The Affinity, Mr. Irving's own adaptation of Briseux's Les Hanneton, opened at the Princess 14 and gave a splendid performance. Miss Hackney's Charlotte was one of the cleverest studies which we have seen for a long while. Mr. Irving did work of a high order, and Charles W. Butler as the Gentleman from Below gave a character sketch that was a gem. The minor parts were all capably filled. The Jardin 21-26.

The other popular Camisole, with Madame Camille Ritter as the title-role, was the bill at the Academie and proved, as usual, a drawing card. Miss Ritter did some excellent work and was ably supported by Paul Marcel as Armand.

Cole and Johnson in The Red Moon delighted large audiences at the Francois; both play and stars are old favorites here. It was well staged and acted; the singing and dancing had lots of "giving" in them and some of the music was of a high order of merit.

A successful production of a new comic opera book by Captain W. Forsyth, music by J. H. Metcalfe, was given by local talent at the Stanley 14-16. It was entitled The Pretty Pawnee. The idea of the book is original and the music is bright and catchy.

At the National a big scenic production of Les Enfants du Capitaine Grant, an interesting melodrama, was given 14-19. W. A. TREMAYNE.

DENVER.

Neill McNeill and Anna McNabb Well Thought of Here—Some Hams of Interest.

The Lombardi Opera co. was well received at the Broadway 7-12. Most of the principals possessed remarkably fine voices and the chorus was especially good vocally. William H. Crane 14-15. Robert Edeson 21-26.

The Land of Nod, with two Denver favorites, Neill McNeill and Anna McNabb, drew crowds to the Tabor. The Old Homestead 20-26.

The Curtis offered East Lynne to good patronage.

The proposed new vaudeville theatre for the William Morris Circuit is not to materialize after all.

An old landmark, the Fifteenth Street Theatre, built in 1888, of which just the walls have been standing since the interior was destroyed by fire about fifteen years ago, was torn down last week to make way for a business block to be built upon the site. The old California Stock and, later, stock co., of which Clay Clement, George Weissman, Julius Kusel, Alton Oates (Mrs. Fred Stone), and her sister, Ethel (now Mrs. Rex Beach), were prominent members helped make the history of this theatre. MARY ALKIRE BELL.

ST. PAUL.

William Courtney and Doris Keane Made Strong Impression—Bernard Daly Made Friends.

Arsene Lupin, the detective play, is at the Metropoli for week 14-15, and differed from so many of the attractions playing in our Western country, in that it was apparently as well staged and performed as in New York. William Courtney as Arsene pleased the large audience, as did Doris Keane as Sonia, the thief's sweetheart; Charles Harbury and Sidney Martin were also very satisfactory in their parts. The King's Girl 20. May Robson in The Ju-venation of Aunt Mary 25.

At the Grand, Bernard Daly in Sweet Insatiable made an excellent impression in his first appearance here. The production was well timed and excellent throughout. Mr. Daly has a remarkable voice and a manner that compares favorably with Chancy O'leary in parts of a similar character. Crowded houses were the rule this week. GLENN A. MORTON.

BALTIMORE.

Dej Wolf Hopper Plays—Elsie Janis—The Week's Bills—Music Events.

BALTIMORE, Feb. 17.—Harry R. Harris will present The Third Degree at Ford's next week. Dej Wolf Hopper in his latest song comedy, A Matinee Idol, has been enjoying a week of special business and has been entertaining his betters.

Ruth St. Denis will dance at Ford's next week at four matinees.

Richard Carle will be seen at the Academy beginning Monday night in Mary's Lamb. Glyn Janis in The Fair God-odd has been holding the stage this week to fair business, though giving a good performance.

Newman's Illustrated Talks on Travel Topics will be given at the Academy during the week.

Frances Starr will be seen at the Auditorium next week in The Biggest Way. The advance sale is large. Percy Haskell is doing fairly well in The Mountains this week.

The Boston Symphony Orchestra will be heard at the Lyric Feb. 22. Willy Hess, violinist, will be the soloist.

Rigoletto was sung by the Metropolitan Grand Opera company at the Lyric last Wednesday night. A small audience was in attendance and about \$3,000 was added to the box office. Alice Neilson made an agreeable impression, and the star of the performance was Rakhmaninoff, the Russian baritone.

HAROLD BUTLERIDGE.

TACOMA.

Pauline Hall, Louis James and McIntire and Heath Among the Week's Offerings.

Pauline Hall, in Wildfire, was the attraction at the Tacoma 6, 7, but failed to draw much business. Brewster's Millions, for the "nervous" time, was presented to a well pleased audience.

Louis James and a good co. well captured presented Henry VIII 15, to a fair sized audience. Apolo James as Queen Catherine, William Howell as Henry VIII, and Mr. James as the Cardinal gave excellent portrayals of the characters, and were appreciated.

McIntire and Heath in Hayti drew good houses 11, 12, and were the cause of many a hearty laugh.

FRANK B. COLE.



H. H. Frazee, Manager Con Theatre, Chicago.

BROOKLYN AMUSEMENTS.

Mrs. Fiske Closes in Salvation Nell—Mabel Taliaferro Please.

Mrs. Fiske at the Broadway Theatre on Saturday night closed her season in *Salvation Nell* and begins rehearsals for repertoire. The week's business was excellent. This week, *Gene in the Silver Star*.

The Shubert attraction for the past week at the Majestic Theatre was *Booth Tarkington* and Harry Leon Wilson's play, *Cameo Kirby*, with Dustin Farnum in the role of Eugene Kirby. Needless to say, Mr. Farnum added new honor to his fame in the part of the breezy Mississippi gambler. On Monday night a packed house greeted our old favorite, Lew Dockstader, with his banner minstrel company.

Mabel Taliaferro in Springtime filled the Montauk Theatre at every performance during the past week. Miss Taliaferro's presentation of the part of Madeline de Valette is one of the best efforts this young woman has yet shown. Her supporting company was excellent, particularly Mary Faber and William Harrigan. James K. Hackett opened on Monday night at this house for a week's stay in *Samson*.

Tom Lewis as Steve Daly carried the burden of The Yankee Prince's work at the Grand Opera House last week and made good. Charles King had the part created by George Cohan and filled the bill acceptably. The chorus work was splendid; Yorks and Adams in a musical absurdity, in Africa, is the attraction for this week.

That jolly farce comedy, Mrs. Temple's Telegram, pleased the patrons of the Crescent Theatre all last week. One of the strongest of the old-time melodramas, *The Silver King*, is the offering for this week with Mr. Allison in the title role.

The Clansman filled Mr. Payton's downtown house all last week at the Bijou Theatre, and is succeeded by The Prodigal Son, in which practically the full strength of the company is seen.

FIRE TESTS IN THEATRES.

Fire Commissioner Waldo sent out orders yesterday to stir up the theatre firemen, who were reported to be taking things easy. His orders, sent through Chief Croker, require the firemen on that duty to report at the theatres to which they have been assigned at 1:30 in the afternoon for matinees and at 7:30 o'clock for the evening performances.

They are required to make an immediate inspection to see that the lawful exits are in order and to look after the fire escapes to see that they are not obstructed by ice, snow or other things and are properly lighted. The asbestos curtain must be valved and lowered before each performance to make sure it is ready for immediate use.

The firemen were ordered to inspect the stage, wings, traps and flies to see that there is no accumulation of rubbish, and where colored fire, firearms or explosives are used the men must see that pails of water are handy for emergencies.

To make sure that the firemen are attending to this duty they are required to send two rounds of test signals on the Morse key of the special fire alarm box at five minute intervals, and will enter on their report whether or not a reply was received from the telegraph bureau. They are ordered to send to the chief a report of all violations of law or of regulations of the Fire Department.

BRIGHT EYES.

Cecil Leon and Florence Holbrook have been engaged by Joseph M. Galt for the leading parts in *Bright Eyes*, the new musical comedy by the authors of *The Three Twins*, which comes to the New York Theatre, beginning Monday evening, Feb. 28. Charles Dickson, Otto Hauerbach and Karl Hochma are responsible, respectively, for the book, lyrics and music of *Bright Eyes*. The play is based on the popular farce, *Mistakes Will Happen*. A number of novel and elaborate mechanical and electrical effects have been introduced. Each chorus girl makes more than ten changes of costume during the progress of the play.

AMELIA BINGHAM RETURNING.

Amelia Bingham, who is now touring England, giving scenes from famous plays, cabled Friday to Mrs. Ida C. Nahm, manager of the woman's department of the Actors' Fund Fair, that she had canceled her engagements after May 1, in order to return in time to participate at the Fair. She announced that she had added considerably to her repertoire and would present her latest "scenes" at the "Once an hour, on the hour" theatre which Charles Frohman has provided for the Fair. Her entire company will assist her.

QUESTIONS ANSWERED

[No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

K. D. C., Chicago: The opening date of Miss Phyllis is announced in this issue. The date of its appearance in Chicago is not yet definitely announced. Watch our dates ahead.

S. O. S., Jacksonville, Fla.: In regard to the situation of which you complain, you will have to consult the manager of your local theatre. The managers in New York know nothing about it.

M. W., Memphis, Tenn.: Merely Mary Ann was Eleanor Robson's play. The Orpheum Stock company played it in Philadelphia in January 1908.

W. R. M., Syracuse: Look at our vaudeville dates ahead for the information you desire.

M. W. W., Broadway: Miss Whipple is in vaudeville with George Beban. Look at our vaudeville dates ahead.

J. W. J., Chicago: THE MIRROR does not furnish addresses. A letter addressed to Rodney Ranous in care of THE MIRROR will be forwarded to him.

CONSTANT RADIUM, Berkeley, Cal.: It is the invariable custom of THE MIRROR to ignore anonymous queries. Moreover, the religious belief of an actor is a private matter.

M. M. W., Palatka, Fla.: G. M. S. McLellan wrote several of his first plays under the name of Hugh Morton.

O. P. K., Leavenworth, Kan.: Arnold Daly is thirty-three years old. His birthday is Oct. 4.

M. D. A., Philadelphia: You are right as to Marie Darnton having appeared in *The Chinese Honeymoon*.

L. R. STOCKWELL, San Francisco: If you will have the letter mentioned forwarded in care of THE MIRROR, it will be forwarded to the proper address if this is possible, and if it is not possible, it will be advertised in our columns.

J. H. J., N. Y.: Write to Liebler and Company, Knickerbocker Theatre Building, New York city, enclosing stamp.

G. B. R., Montreal: THE MIRROR does not give addresses. A letter addressed in care of this paper will be forwarded if possible.

W. M. ELLIOTT, Williamsport, Pa.: Your question is not one that can be answered through the columns of THE MIRROR.

R. O. CLAMMORS, Columbus, Ga.: 1. Write to the advertising agency, care of THE MIRROR; letter will be forwarded if possible. 2. Write to Ben Greet, same address. 3. Miss Bruna.

J. New York: We do not think there is any fixed rule as to the payment of railroad fares in New York upon conclusion of a season, unless there is a specification to that effect in the contract.

R. G. P., Springfield, Mass.: For such an address as you wish consult the advertising columns in recent issues of THE MIRROR.

JANE GRAY: Neither of your two questions can be answered through THE MIRROR. If you will address a letter to Theodore Thompson and one to Jack London, in care of THE MIRROR, every effort will be made to forward them.

B. M. U., Lackawaxen, Pa.: Ramsey Morris is the author of both the plays you mention, *The Ninety and Nine* and *An Irish Gentleman*.

J. R. R., Elizabeth, N. J.: A Lady of Quality was dramatized by Mrs. Frances Hodgson Burnett and Stephen Townsend from Mrs. Burnett's book of the same title.

C. W. R., Stock Company Manager: THE MIRROR's first record of Conway Tressin's appearance on the stage is as John Kent in *Abigail*, Savoy Theatre, N. Y., Feb. 21, 1908, supporting Grace George. Afterward he appeared in *A Marriage of Hesitation* and in *The Evangelist*, joined the Harriet Stock Co. in February of 1908.

H. P. M., Brooklyn: The original cast of The County Chairman was: The Honorable Jim Hackler, Maclyn Arnuckle; Tifford Wheeler, Marie Browne; Elias Rishy, Charles Fisher, Harry Oliver; Fred Rock; Wilson Prentiss; Harry Holman; Jennifer Pettersway; George Hickox; Samfrau Livingston; Willis P. Sweet; Sam Jefferson Briscoe; Ed. Briscoe; Uncle Eck Mullberg; W. J. Gross; Vance Jimmerson; J. Sidney Macy; Joe Whittaker; E. R. Phillips; Colonel Barcus; Claude G. Boyer; Chub Tolliver; Fred Santley; Amos Whitney; Roy Richards; Claude Overton; Howard Cuyler; Dawson Montgomery; John J. MacLean; Lucy Rishy; Miriam Nesbitt; Mrs. Elias Rishy; Christine Blessing; Mrs. Jefferson Briscoe; Rose Beaudet; Lorena Watkins; Grace Fisher; Chick Haze; Anna Buckley; Tilly, Nina Almoe.

OPHRYNA: Mrs. John Wood was born in Liverpool Nov. 6, 1858, and made her first appearance on the stage at Brighton in 1871. Engagements in Southampton and Manchester followed. In March, 1882, she made a splendid impression in England as Ophelia in Hamlet, and two years later she came to the United States. Her first appearance here was made in Boston, Sept. 11, 1884, as Glorinda in *The Little Treasurer*. Her first New York appearance occurred at the Academy of Music Sept. 4, 1886, as Don Leander in *The Invisible Prince*. In 1888 Mrs. Wood assumed the management of the Olympic Theatre in this city, and then became known as Mrs. John Wood's Olympic Theatre. She retained this theatre until 1890. In 1890 she undertook the management of the St. James Theatre, opening it with a revival of *She Stoops to Conquer*. She returned to America in 1871 and remained two years. In Nov. 1873, she reappeared in London at the Queen's Theatre as Phillips Chester in *The Wandering Heir*. In 1888 she became connected with the Connaught Theatre, London, and later, until 1891, became the manager of that house. She has since appeared in many of the big Drury Lane productions, and in many other notable London successes.

PLAYS COPYRIGHTED.

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F. F. Garcia.

Alimony Man, The; comedy in three acts. By G. W. Odgen.

All the Year Round; series of entertainments for every month in the year. By Harriette Wilbur.

Aito! Alojamiento; comedy in one act. By S. M. Grana y F. Bello, music by Hipolito Rodriguez.

Among the People; or, The Spirit of the Time; melodrama in four acts. By D. Lasson.

At the Point of the Gun. By G. Harrison Carter.

Barbara of Babenstein (Die Babensteinerin); play in four acts. By Ernst von Wilckenbruch, English version by R. V. Appiano and W. Nobbe.

Bec de G. Le; comedy in one act. By Robert Dieudonne.

Bedrock Flume, The; mining drama in four acts. By A. Carr.

Belle of the Boulevard, The; musical comedy in two acts and eight scenes. By A. Caplin.

Blame the Law; melodrama in three acts. By G. H. Howard.

Boda, La; drama in one act. By E. Casal.

Breeding Pen, The; drama in four acts. By H. J. Pulen.

Bribe, The. By E. J. Young.

Brotherly Love; Dramatic composition. By James O'Boyle.

Bundle of Matches, A; society comedy in two acts. By Helen P. Kane.

Business World, The; drama. By J. Cohn.

Careta de Pierrot, La; farce in one act. By Silvio-Figaredo and G. Pinana.

Child from Pittsburgh, The; comedy in one act. By M. W. Colwell and Alan Brooks.

Christmas at Higgins; rural comedy in one act. By E. W. Blanchard.

Christopher's Aunt; monologue. By Evelyn Simms.

Cohen and His Ward; comedy sketch. By M. Gilday.

Color-Sergeant, The; play in one act. By Brandon Thomas.

Coming Through; play in four acts. By F. Robinson and A. Matthews.

Count von Musicalsky and the Nihilist, The. By Jessie B. Helm.

Cry of the Heart, The; drama in one act and two scenes. By E. de Kay.

Cuando Bajan los Lobos; comedy in one act. By A. L. Bocanistro.

Dago and the Monk, The; vaudeville sketch. By N. Levy.

Daughter of Apollo, A; melodrama in four acts. By E. Barrington.

De Regreso a la Vida; comedy in one act. By R. Alvarez.

Destiny; drama in four acts. By H. I. Dodge.

Devil's Workshop, The; play in three acts. By A. Glassmire.

Distinction; play in one act. By G. V. Martin.

Dr. Wake's Patient; comedy in four acts. By W. G. Mackay and H. Ord.

Dramatist at Home, The; duologue in one act. By K. Howard.

Dream Book, The; musical farce in two acts. Book and lyrics by A. N. C. Fowler.

Dream Island; miniature musical comedy. By B. Baranoff.

Dreamer, The; American play in four acts. By J. C. Nugent.

Duchess, The; dramatization of *The Duchess* novel. By W. and J. Gilles.

East Siders, The; comedy drama of New York life in three acts. By Anthony E. Wills.

Egyptian, The; in three acts and five scenes. By A. H. Hakanson.

Elopement, An; one act sketch. By W. H. Osborne.

En el Fondo de la Mina; melodrama. By J. Quills.

Episodes; six monologues for both sexes. By C. W. Hooper.

Familiar Faces of a Funny Family; a humorous entertainment introducing personal portraits. By Bob O'Link (pseud).

Famous Soap Case, The; playlet. By C. H. Wells.

Fever, La; comedy in one act. By J. Ortiz de Pinedo.

Fire Worshiper, The; romantic tragedy of ancient Peruvians in blank verse. By A. Silvani and M. D. Buchanan, adapted from "The Strange Story of Abrahamsen," by A. Silvani.

Follies of the Day, The; by E. Gerard.

For the Party; comedy in four acts. By E. McKernon.

Fotografo, El; comedy in one act. By P. M. Seca.

Frenchie, By Paul Tietar.

Frolic of the Holidays, The; an entertainment for children. By Howard W. Tilton.

Furthest Land, Das; operetta in three acts. By Victor Leon; music by Franz Lehar.

Fundacion, La; sketch in one act. By G. Farfan and G. Peralta; music by Luis Progietti.

Germans; a farce comedy in three acts. By E. Beaudet.

Girl of the Mountains, A. By Lam B. Parker.

Glass House, The; a modern play in four acts. By L. K. Anscherer.

Grady the Graftor, The. By J. M. Irwin.

Grafter, The; play in one act. By L. de Cordova and William Hamilton Cline.

Grand Army Woman, A. By C. H. Brady.

Guy'nor, The; farce comedy in three acts. By H. G. Lancaster.

Hair Trigger Smith, By K. Abbott; a play in one act based upon "The Shot," a Russian short story by Alexander Poushkin.

Heart Specialist, The; comedy in three acts. By J. W. and Virginia Church.

VAUDEVILLE JOTTINGS.

The Southern Amusement Company have taken possession of the Masonic Temple, Hagerstown, Md., and are putting it in shape for high class vaudeville at popular prices.

Lillian Hellman, late prima donna with Lew Fields' Rose of Algeria company, is meeting with success in vaudeville. She is booked solid on United time, but will leave for London April 20, to open at the Tivoli for an exclusive engagement. In September Miss Hellman will return to America to commence rehearsals in the new Paul Lincke opera, in which Lew Fields will star her. M. B. Adams, her personal manager, will accompany her and direct her tour.

The first annual dinner of the park managers booking through the American Vaudeville Circuit, Frank Melville, manager, with offices at New York and Pittsburgh, will be held at the Dutch Room, Fort Pitt Hotel, Pittsburgh, Pa., on Thursday, March 3.

Mrs. Johnson and Bill, lessees of the Gayety, Omaha, Neb., have won their case against the United Theatres Company out of court, the latter named organization having accepted the original offer made them for the possession of the Gayety Theatre. The case was to have

come to trial last week, but H. G. Robertson, manager of the Chicago United Theatres House, visited Omaha and accepted the sum stipulated, thus ending what might have been a long drawn out and costly litigation.

Manager Sauvage, of the Temple and Lyric Theatres, Alton, Ill., has engaged Architects L. Pfeifferberger and Son, of Alton, for the erection of a new \$45,000 vaudeville theatre to be erected during the summer months on the site recently purchased by a syndicate consisting of George Sauvage and Charles Gibboid, and located in the principal business district of that city. Plans contemplate a fireproof building, with seating capacity of twelve to fifteen hundred, in a thoroughly modern playhouse. Over \$15,000 was spent for the site and contracts are now being made for the removal of three brick buildings standing thereon, which will be abandoned. It is the intention to continue the present Lyric Theatre as a moving picture house, and the new house to be used for straight vaudeville and special musical attractions. It is to be completed for an early Fall opening.

John B. Stark, treasurer of the Hudson Theatre, Union Hill, N. J., is one of the busiest box-office men for miles around the metropolis. He handles capacity crowds almost every night and in the afternoons he sells enough tickets to make the average theatre manager green with envy. Besides all this he has his "runnings" with scores of agents and managers, who journey to his house each week to witness the many new productions made there.

Harry Lander will be presented with a silver loving cup by members of the Arkwright Club at the American Music Hall to-morrow evening, Feb. 23. He is to sail for home on March 1.

Imja Dudley, who has been playing the picture-vauderie houses in Toronto for the past several weeks, came into a fortune of \$17,000 last week, an inheritance from his grandmother, who resided in Cincinnati.

Colonel Isaac M. Martin, a well-known theatrical manager in southern Ohio, was operated upon for appendicitis at the Johns Hopkins Hospital, Baltimore, last Monday, Feb. 14. He is the owner of the Orpheum Theatre, Walnut Hills, Cincinnati, at present a Morris house, as well as Chester Park in that city.

Frank V. Dunn, formerly the proprietor of the Palace Theatre, Boston, died at his home in Dorchester, Mass., on last Thursday, Feb. 17. He was forty-six years of age. In 1890 he opened the Nickelodeon Theatre in Boston and later took over the Palace. At one time he toured the country with John L. Sullivan and in 1898 he formed a partnership with Charles Waldron and formed a circuit which was known as the Dunn-Waldron Circuit.

George Lashwood will sail for home on March 5. A fellow passenger on the same steamer will be R. A. Roberts.

Frank Morrell will begin his tour of the Orpheum Circuit on Aug. 14. He will take a brief trip abroad prior to that time.

The Family Theatre, Minerva, N. Y., is to become a split week vaudeville house, playing six or seven acts, it is announced.

It is announced that the William Morris office is again negotiating with the managers of the Miles Theatre, Minneapolis, with a view to putting in Morris bills at that house once more.

The New Orpheum Theatre, Duthie, Minn., will open early in April, offering bookings from the Orpheum Circuit offices.

The Hartford Theatre, Hartford, Conn., which was to have been opened last week, was scheduled to open yesterday, Feb. 21, the delay being caused by further and unexpected alterations.

A new vauderie theatre at Buffalo, N. Y., is announced to be constructed shortly. A new co. under the name of the East Buffalo Amusement Co. is reported to be back of the scheme. S. S. Webster is said to be the prospective manager of the new house, which will be opened early next season.

It is reported that another vauderie theatre is contemplated for Brooklyn. Marks and Hurwitz, property owners in that borough, are said to be back of the scheme, the location to be at Pitkin Avenue and Douglas Street.

Harry First and co. are a continued hit in the halls of London, England.

Gardner and Stoddard are now playing the Moss-Stoll Tour in England. They are booked for several weeks and will return to America early in July.

John J. Connelly, who is playing with Porter J. White in *The Visitor*, was honored while playing Springfield, Mass., a week ago. He is a student of psychology, and while in that city he was requested to attend the classes in this intense subject at the Springfield Training School.

James B. Waters, while playing the Bijou Theatre, Jackson, Mich., last week was taken suddenly ill with an attack of pneumonia. He is now confined to his bed at the White Cross Sanitarium, in that city.

Zelma Wheeler just closed one of the William Morris turns, and met with big success. She is now at Grand Theatre, Cleveland, Ohio, on United time.

NOTES OF VARIOUS ACTIVITIES.

Rice and Varley write: "The manager of the Opera House at Dawson, B. M., played *The Gingerbread Man* Feb. 9, and was so pleased with the performance that he refused to retain but five per cent. for his share of the gross receipts. In addition to this, he paid \$

• THE MOTION PICTURE FIELD •

"SPECTATOR'S" COMMENTS.

Let us have another little talk about the "uplift" business—the tendency toward better and more elevating motion pictures, that has been apparent in so many different ways for many months. Motion pictures, as shown publicly in America, have never been what could justly be called immoral or degrading. They formerly lacked art and showed but little thought and intelligence in their making, but they were not generally pernicious, otherwise it would have been impossible for them to have gained the powerful hold on the public that was apparent long before the volunteer reformers enlisted in the "uplift" crusade. It is true that there were occasional films in bad taste, unduly gruesome, or presenting crime in a way that was open to criticism. But these lapses were always the exceptions among multitudes of harmless or meritorious subjects. Unfortunately it was the exceptions that were made the excuse for wholesale denunciation by well-meaning people, who in reality knew very little about the matter, and it has taken a long time to live down the reputation so unjustly gained.

But the bad reputation of motion pictures has been, in a great measure, lived down. We now seldom hear them spoken of in fear or with contempt, and this has been due more to the improved artistic quality of the acting and the stronger literary character of the stories than to any other cause. People of the highest culture and intelligence now delight in viewing good motion pictures, and with the familiarity they have thus acquired has come the knowledge that the old charge of pernicious influence is unjust. The public is now commencing to look upon motion pictures as it does upon any other form of literature or art—as a thing to be encouraged, cultivated, criticized and developed. A recent editorial in an Illinois newspaper, the *Paris Mercury*, may be cited as an illustration of the new public attitude. It is a bit enthusiastic, to be sure, but who is prepared to deny altogether the soundness of the final prediction?

"Talk about elevating the stage," says the *Mercury*, "the moving picture companies are doing more in that direction than has been accomplished in twenty years of agitation and will develop as they go along into a most potential factor in elevating public taste. With classics like *Les Misérables*, *Silas Marner*, and *Dickens' Christmas Stories* projected in silent drama and made familiar to the general public, there is hope that the day will soon come when the speaking stage will be driven from its inanities and its obscenities and be forced to fulfill its high function. Notable among the American companies leading in the revival of decency and in the appeal to the stronger and the higher emotions of men and women is the Biograph, and with a cast unequalled here or abroad it is monopolizing public favor to such an extent that other companies are being compelled to follow its example. The moving picture is the people's drama, and it is fascinating to watch its growth and development. Within five years more, artistically, socially, morally and politically, it will be the most powerful factor in American life, not even excepting the press and the pulpit."

It would be foolish to assert that anything like perfection has been reached in film production. Indeed, we may say that progress has only just commenced, but it is a substantial commencement and gives promise of healthy continuance. With the progress on the artistic side has naturally come a more elevated moral tone. While there are occasionally picture subjects produced that may be open to criticism, or about which there may be honest differences of opinion, even these cases are few and far between. On the whole the motion pictures that are now being presented for public amusement are of higher moral quality than we find in the printed fiction of the day or in current stage offerings.

Now that the pictures are as good as they are—good morally and good artistically, and now that this betterment has been widely recognized in and out of the motion picture

field, it is amusing, to say the least, to note the sudden zeal and enthusiasm of a certain Western amusement publication that has recently set out to reform the whole blooming shooting match. The virtuous publication in question has all at once discovered that pictures are being produced that are a horrible menace to the public. For months—nay, since its first appearance in the amusement field, the paper referred to has made a feature of motion picture affairs, but all along during the time when there might have been in reality some little excuse for starting an "uplift" crusade, it kept its eyes closed to the defects of the pictures, the occasional vulgarities and the painful absence of artistic quality. On one occasion it even went so far as to editorially defend the exhibition of an especially brutal and bloody bull-fight picture on the novel ground that the wide public exhibition of the film would enlighten the people, to the end that they would never permit bull-fights in this country.

From one extreme our Western contemporary has now gone to the other. From advocating bull-fight pictures it has turned to wildly denouncing in boldface "capes" a few unimportant, isolated cases of questionable taste in picture stories, some of them so long out of print that they are ancient history. With the proverbial seal of the new convert, if indeed the conversion be sincere, the new crusader sees vice, immorality and crime in distorted proportions. The frivolous and flirting French wife has become, perchance, the unfaithful wife, although the pictures may convey no such assertion. The representation of crime in strong dramatic subjects have become baneful, horrible, and damnable, regardless of the artistic demands of the subject or the helpful morals that may be drawn from the tales. This is, indeed, "uplift" run mad—so mad that there may be ground for the assertion that has been made that there is an ulterior motive at the bottom of it, although this writer prefers to believe otherwise.

It must be confessed that the matter is scarcely worth the space that has been here devoted to discussing it, were it not that it amounts to a covert attack on motion pictures from within the ranks. It can do the picture business no good as a whole to magnify sporadic and trivial lapses into horrible examples. Sane criticism where criticism is merited is one thing. Flamboyant

denunciation in display type from a distorted viewpoint is quite another.

A complaint via telephone has reached "The Spectator" that the reviews of "Nestor" films in *The Mirror* are prejudiced and unjust. The complainant alleges that the productions of that company are really works of the highest art and that the picture reviewer for *The Mirror* doesn't understand the terrible difficulties under which the "Nestor" producers labor. That he may know all about it and be qualified thereafter to estimate "Nestor" films at their true value, he is invited to go over to Bayonne and see how motion pictures are made. The invitation has its attraction. It should be an illuminating experience to see how the "Nestor" people have been doing it. But Bayonne is a long way off, and it is to be feared that the invitation must be declined for the present. In the meantime permit the writer to suggest that the "Nestor" players would do well to do a little visiting on their own account. Visit the motion picture houses where Biograph, Vitagraph, Pathé and other well acted films are exhibited and study them carefully. If they watch closely they will learn the cardinal secret of motion picture acting. They will discard the violent gesticulations and grimaces of the melodramatic stage and get down to real life as the best method of conveying any picture story. Even a melodramatic situation is best expressed by natural acting, as the most successful producers have discovered.

The Mirror has only the kindest feeling for the "Nestor" players and producers, who are no doubt estimable individuals personally, and if they will only furnish the excuse *The Mirror* reviewer will endeavor to astonish them by the warmth of his praise—but the excuse must be good acting and a good story. Nothing else will do. As to the difficulties under which the "Nestor" players are laboring, if they are indeed insurmountable, it may well be asked if that is any legitimate concern of the public? If the bad acting and bad production of a bad story is to be excused by the public that pays its money to see good acting and good picture stories, on the ground that the players encountered many obstacles and difficulties in their work, then why not introduce each such film with an appeal for the kind indulgence of the spectators? That would at least be a novelty in picture production.

THE SPECTATOR.

SCHOOL FILM SERVICE

GEORGE KLEINE HOPES TO INTRODUCE EDUCATIONAL FILMS INTO SCHOOLS.

Systematic Service to Be Furnished to the Public Schools in All Cities and Towns in the Country If Mr. Klein's Far-Reaching Plans Are Successfully Carried Out—Hearty Co-operation of Allied Film Interests, and of the People's Institute.

The promotion of educational films and their exhibition in schools and other institutions of learning, which has been undertaken by George Klein of Chicago, is likely to develop into a matter of vast importance.

If Mr. Klein's plans are successfully carried out the day is not far distant when comprehensive programmes of educational pictures will be regularly shown in the public schools. In the furtherance of these plans Mr. Klein has the active co-operation of the People's Institute of New York City, the organization that is responsible for the National Board of Censors that now passes on all licensed films and many of those issued by the independent makers and importers.

Saturday night at Fifty-ninth Street and Park Avenue a special programme of educational pictures was exhibited under the auspices of the People's Institute for the benefit of the school officials and directors of New York. The films were furnished by the different manufacturers, and there were enough of them to give a ten-hour exhibition, although only about two hours were consumed. The object of the exhibition was to demonstrate the wide range of subjects already available for educational purposes and to promote a movement that it is hoped will end in the introduction of a regular service of this class of pictures for all the schools in Greater New York. With this and other large cities using such a service it is expected that school boards all over the country will take up the idea and that motion pictures of educational character will eventually become a fixed part of our school operation.

Educators have long realized the value of the right sort of motion pictures for this very purpose, but the trouble heretofore has been that the promotion of such a scheme entailed too much expense. Besides the purchase of projecting machines and the employment of operators and lecturers, there was the purchase of films, which would rapidly run into vast sums of money. Mr. Klein's plan obviates the film end of this expense. He would organize a regular rental service, so that programmes of films could make the rounds of all the New York schools and could then be sent to other cities, where similar arrangements had been made. A minimum number of operators and machines would thus be necessary and the cost of films would be comparatively light.

Mr. Klein has been actively engaged in perfecting his plans for organizing a school service for some time. All the licensed manufacturers are in hearty accord with him, and by special agreement the whole management of the movement has been turned over to him. One of the first things Mr. Klein set out to do in connection with the matter was the collection of data as to what educational films would be available and all the manufacturers furnished him lists of the negatives they have that would come under the educational head. The result was astounding. Instead of a catalogue of a few hundred subjects which he supposed he would have to offer, he found that there are literally thousands of them, and the book or catalogue which he is now compiling for the information of school boards throughout the country has grown to a large volume of several hundred closely printed pages.

EDISON NOTES.

In *The Eleventh Hour*, which will be released on March 4, the Edison Company have committed to the film a story that offers exceptional opportunities for dramatic realization. Sales Manager John Peiser of the Edison Company, left the factory on Feb. 17 on a tour which carried him to Chicago, Cleveland, Toledo, Columbus, Cincinnati, Detroit, Milwaukee, Pittsburgh, Baltimore, Philadelphia, and Washington, in each of which cities he visited dealers and exchanges and arranged for a later visit of F. H. Stewart, the company's traveling representative, and a demonstration of the new Edison Model "B." Mr. Stewart was gratifyingly successful in his New York State demonstrations, as a result of which the company may have made some very important installations. Mr. Stewart left for the West on Feb. 18.

One of the oldest and most expert mechanics in the employ of the Edison Company, William Hause, died on Feb. 14. Mr. Hause had been associated with the Edison firm for the past twenty-five years, and was considered an authority on kinetoscope manufacture, cameras, printing and perforating machines. He was also one of the oldest operators in the United States, having been one of the original Edison employees who were used in the demonstration of the kinetoscope when it was first placed on the market.

Reviews of Licensed Films

One Night, and Then (Biograph, Feb. 14).—This is an unusually strong subject handled in the Biograph's unusually strong way. There are points about it that call for criticism, but they are not such as appear to weaken the film. The story is that of a wealthy old bachelor who has lived the fast life till the candle is about burned out. The doctor tells him he has but a few days to live—the film says three days which is prognosticating rather closely, even for a rich man's doctor. Thus doomed he determines to have one more night of it, and then cheat Fate and his companion by killing himself secretly ahead of time. In the meantime we are shown the lodging house room of a poor widow happy in the joy of two children. It is to this lodging house that the suicidal bachelor betakes himself, disguised as a workman without money or mark of identification. He is in the next room to the widow, and he hears her appealing to God to help her in her distress. One of the children has been taken suddenly sick, and there is no money for the doctor. The bachelor realizes that here is the chance to do one good before he goes before his Maker. Dropping his revolver, he enters the sick room to offer his aid. He has no money with him, so he hurries back to his home, which he had previously left in secrecy without a key. Rather than expose himself to the inmates he enters by the window, and is shot as a burglar by a servant. When the doctor is summoned, the wounded man sends him first to attend the sick child, giving him money for their needs. The visit is timely, and the child's life is saved. When the doctor returns the bachelor is dead. The picture abounds in dexterous touches of human feeling, but there is some confusion at first in separating the two early scenes of revelry in the bachelor's house; they appear to be the same night.

The Enterprising Clerk (Pathé, Feb. 14).—This amusing comedy is marked by good acting by capable French players and by the novel introduction of a wife who shows an inclination to be faithful to her husband. The clerk in the story becomes infatuated with the lady when she gives gloves at his counter. He is effusive in his attentions, and she leaves in disgust, but he follows her home and into her parlor. When her husband arrives, she probably concludes that he would not believe in

her innocence, even should she protest it—at least not in a French picture story, and she hides the intruder. After various mishaps he escapes from the husband, but is arrested and brought up for trial for being found in another apartment. Then the husband becomes his lawyer, by the irony of fate, and secures his acquittal, on the ground that he is an ardent lover who would scorn to compromise a lady's good name by revealing her identity. After this pleasing outcome, the attorney takes his client home and introduces him to his wife, where we leave him at last the master of a very odd situation.

Druid Remains in Brittany (Pathé, Feb. 14).—This scenic subject is shown in colored film, and presents many picturesque and interesting views of altars of the ancient Druids.

The Roman (Selig, Feb. 14).—The Selig players have given us in this film a well acted and finely produced story of early Rome. A Roman who afterward becomes the tyrant, forces his female slave to set her baby adrift in the river. The baby is picked up and adopted by a Roman general, and grows up to be a beautiful womanhood, betrothed to another Roman warrior. The foster father exposes the disappearance of the tyrant, who learns of the identity of the girl and seeks to strike his enemy through her, by claiming her as his lawful property. The violent protest of the foster father lands him in prison, but the young lover organizes a revolt and overthrows the tyrant, freeing the prisoner and saving the girl. The work of all the players is worthy of praise, particularly that of the Roman general, played by Hobart Bosworth.

Loving Hearts (Lubin, Feb. 14).—The numerous complications that follow the dropping of a love letter are a bit confusing in this picture—so much so that the capable work of the players scarcely enables us to keep up with the story. An author drops the love letter from his manuscript, and various females pick it up, each one thinking it is intended for her, and that it comes from the one best person in the world. The happy result after the much tangled skein is straightened out, is the engagement of a number of loving couples.

The Hand of the Husband (Lubin, Feb. 14).—A short, made-to-order dramatic story presenting few novel features, but rather inter-

(Continued on page 18.)

REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

told by reason of the sincerity of the acting, as told by this film. A young heiress refuses to marry the foreign nobleman who is suitor for her hand when she learns that he is exacting money from her father. The father is innocent and the girl runs away, going to a lawyer's house to keep herself in hiding. Here she meets a young artist and they fall in love. At the village post office she runs across the nobleman, who insults her. She now decides to come there and why he insults her we are not supposed to know. It is enough that the artist comes and jumps to the girl's defense, giving the foreigner a deserved beating. Just then the father miraculously arrives in his automobile, bears all about it and is reconciled to the girl's state of affairs.

Paris Flood (Vitagraph, Special, Feb. 14).—Very interesting scenes of the great flood in Paris are shown in this film. There is the Eiffel Tower district, scenes along the river, streets where people are being rescued from houses and, finally, one scene which is of peculiarly humorous interest, showing a number of persons endeavoring to remove the flood water and cut it away.

The Wayside Shrine (Vitagraph, Feb. 15).—It is impossible to properly convey the essentially poetic nature of this story in cold type. It is one of those simple tales that are best told in pictures, when the pictures are essentially fine and the acting is polished and expressive, as is the case in this film. In all respects the picture is an artistic gem. An old peasant in a foreign country has a "pretty young girl" who falls in love with a wandering artist. The old peasant and the girl herself are devoutly religious and the former has no suspicion of the artist's intentions until it is too late, and the girl has been led to slope. Even then his trust and faith is sublime and he burns a candle burning in the window every night against the return of the wanderer. A year or so later she comes back, worn and weary, and he finds her prostrate before the wayside shrine, where in former years they had been wont to pay their devotions. He takes her lovingly in his arms and leads her to their humble cottage, where he sends her to bed and peaceful sleep. No word of reproach has passed his lips and we may well believe that there will be none for the erring but repentent.

The President's Special (Edison, Feb. 15).—There isn't any doubt about the brilliant nature of this picture and the greater part of it is skillfully managed and acted. The operator is a telegrapher and agent at a way station and has been on duty for many hours, while the operator who is to relieve him is sick in bed. A message comes ordering him to sidetrack a

train to permit the President's special to pass, but sleep overcomes him and he permits the train to go by. But his wife at home knows of the message, and when she hears the train pass without slowing up she realizes the result that must follow. She hails a passing automobile and they give chase along a parallel roadway, overtaking the train in a realistic race and stopping it just in time. Meanwhile the husband has revived from his stupor and his mind is filled with dread and horror at the wreck he believes inevitable. In his crazed brain he sees the dead and mangled and their spirits come to his very elbow to haunt him. When the saved train backs up to the station and the people enter he is unable to believe them alive, and it is some moments before he can realize the truth. His acting is splendid through all his scenes, excepting once, when he turns to look at the vision of the imagined wreck on the back wall. The part of the wife is not so well played. She loses too much time in useless posing while the train is speeding away and her pursuit in the automobile is too much delayed, so that the spectator cannot help concluding that the automobile had too much of a handicap to overcome.

The Ghost (Gaumont, Feb. 15).—The clever idea on which this absorbing story has been based has been utilized before in pictures, but scarcely with as strong effect as in this film as was created. The landlord of an inn is half pressed to meet his bills. One night a traveler comes for lodgings. In his room while counting his money he is taken with a fatal illness and dies. The next morning the body is found and the landlord discovers the money. No one is there to see him and after a long struggle with his conscience he steals it. When he tells his wife she protests, but he finally convinces her that there is no danger and when the dead man's son arrives they tell him there was no money. The son, however, has his suspicions and later relates them to a friend, who volunteers to try an experiment to recover the money. Making himself up to resemble the dead man, he presents himself at the inn. The guilty couple look upon him in horror, and when the "ghost" shows the empty pocketbook the landlord produces the missing money with all possible speed.

Pastoral Scenes (Gaumont, Feb. 15).—This film shows a series of trick and poverty pictures rather pleasing to the eye, but of small interest.

Carmen (Pathé, Feb. 15).—Brilliant acting and beautiful scenic backgrounds, in full harmony with the theme, make this adaptation of the famous opera one of the notable films of the week. The clearness of the story is worthy of special note, in view of the vague nature of many adaptations from stage and novel. The story of Carmen will not require repetition here. Madame Le Ponto, of Pathé Frères' Italian



A Big Feature Film Her Soldier Sweetheart

Released Wednesday, March 9th

A Romantic War Drama

UNSURPASSED BY NONE

Order it to-day from your rental exchange. It will draw the money.

KALEM COMPANY, 235-239 W. 23d St., New York City

Film d'Art Company, plays the part of Carmen, which is admirably portrayed, as is that of Don Jose, her infatuated lover, who plunges a dagger into her breast in the final scene as a result of the jealousy he has aroused in his breast.

Henry First Toorth (Gaumont, Feb. 16).—There are many good laughs in this well-acted picture, especially well acted except that the excited husband rather overdoes it, when absolute sincerity would have been more effective. The work of the wife is excellent. When she discovers that baby has a tooth she telephones for her husband and he has a terrible time getting home, meeting with many mishaps and finally arriving in a very wrecked condition, followed by policemen and indignant pedestrians, who are duly disgusted when they learn what a very small thing has occasioned so much commotion.

Aviation at Los Angeles (Edison, Feb. 16).—These splendid aviation pictures are all that has been claimed for them. Views of Paulhan and Curtiss in their aeroplanes and Knabenshue and Beachey in their dirigibles before, after and during flights are numerous and varied. There is only one criticism. More subtitles telling more of the identity of the different machines and people would have added to the interest.

The Aerobic Fly (Urban, Feb. 16).—This astonishing film is a moving picture taken through a powerful magnifying glass, showing a fly doing seemingly remarkable feats. The fly is on his back, with his feet in the air, and

in this position he handles dumb-bells, miniature balls and other objects. He juggles one large ball, larger than himself, while another is perched on top. Other scenes show the fly sitting in a chair and going through various juggling performances.

The Blue Swan Inn (Urban, Feb. 16).—Good acting and fine settings mark this interesting picture story, which tells of an inn of a past age, where a traveler is robbed by thieves who enter through his chamber window. He accuses the landlord of the theft and the latter is taken before the court, where he is put to torture to extort a confession. The innkeeper's daughter, however, runs across the two thieves dividing the spoils. She hurries to the court with her story and men are sent with her to capture the robbers, while the torture of the prisoner is discontinued. In the end the robber man wants to marry the girl, but she will have none of him and serves him right.

John Flaherman's Granddaughter (Kalem, Feb. 16).—A simple story, but well told, with good expression and strong heart interest as is presented in this picture. The old dairman's granddaughter runs off with a stranger and is married. The old man is at first unforgiving, but his love at last prompts him to put a light in the window for the wayward girl should she ever return. She has a rough time of it, poor girl, her husband deserting her because his wealthy parents object to the marriage. At last she turns her face homeward and the light welcomes her in. The grandfather's heart is softened when he sees her and the babe she carries in her arms, and we may suppose that a peaceful future is in store for her. In plot the story is very similar to the Vitagraph release of the previous day, though the resemblance, of course, is a mere coincidence.

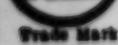
The Englishman and the Girl (Biograph, Feb. 17).—An old idea is worked over in this picture, the playful ploy of American Indians to frighten a green Englishman by dressing up as Indians, but a new twist is given to the story when the Englishman turns on his tormentors and causes them to ignominious flight, behaving so gallantly that he wins the love of the pretty little hebe of the town. It is not high class comedy, but on the contrary is "rough houses" farce for the most part, although the acting of the young girl with whom everybody is in love is a dainty contrast to the balance of the story. The Englishman arrives as a visitor and his attentions to the girl cause the village louts to concoct the scheme to frighten him. They had been rehearsing for an amateur theatrical performance of an Indian play and the costumes were handy for the purpose. How it worked out has already been told. The picture is out of the Biograph's usual high class, and may have been undertaken just to show that the excellent players of this company do not consider themselves too good to indulge occasionally in a lower order of work. There are, however, a number of laughs to compensate for the depreciation.

The Girls of the Ranch (Selig, Feb. 17).—This Western story has in it the conventional bad cowboy who plots vengeance for the refusal of the ranchman's daughter to have him. He is discharged by the girl's father and, securing the aid of an outlaw gang, he kidnaps the girl and her sister, taking them to the outlaws' quarters, where they are confined in a loft. One of the horses which the girls had been riding when the capture took place returns to the ranch, and the father and the other cowboys set out to the rescue. How they trace them is not shown, but we next see the rescuers entering the loft where the girls are confined. Freeing them, they lie in wait for the outlaws, who soon visit the loft to see how their prisoners are getting on. A gun fight ends in the death or flight of the rascals. The picture appears to lack careful construction, but the acting is generally good, the backgrounds are fine and there is plenty of excitement to hold the interest.

Honeymoon Through Snow to Sunshine (Lubin, Feb. 17).—The diversity of scenes that may be found in this glorious country is illustrated in this picture of the journey of a newly married couple from the snow of the North to the warm sunshine of Florida. The honeymooners appear to have come out of their way to find snowdrifts in their progress to the depot to take the train on their wedding trip south. Arrived in Florida we see them at the famous Ostrich Farm and other places of interest, after which the film ends with a clever bit of light comedy that is really the most pleasing part of the pictures. The bride receives a letter from her brother, whom the husband has never seen. Here is a chance, she thinks, to make the latter jealous. She meets the brother who is loving and attentive, while the husband, looking on secretly, is plunged in despair. He hires two roughs to attack the interloper, but before they can do so he discovers by the brother's letter, which he has picked up, the true state of affairs, and he then makes a frantic run to head of the assault, arriving in time to avert the catastrophe. His effusive greeting of his brother-in-law is as surprising to that gentleman as it is surprising to the spectators.

The Trapper and the Redskins (Kalem, Feb. 18).—This is the first of the new Kalem series of Indian stories, and it abounds in plenty of exciting conflicts worked up with considerable skill and attention to consistent details. There is, perhaps, more display of Indian braves' strength than was probably in Indian camps of the period of which the story tells, but this display adds to the atmosphere, and will not be criticized by the average spectator. A trapper living with his wife and child in a forest cabin goes out to visit his traps. While away Indians attack his cabin, and the wife after a stubborn resistance with two rifles which

BIOGRAPH FILMS



Released February 21, 1910



Trade Mark

HIS LAST BURGLARY

How a Baby Regenerates Him

The Biograph in this subject has produced, without doubt, the most unique and consistent story ever presented. A young inventor, while waiting a return on his invention, sees starvation staring the little family of himself, wife and baby, in the face. In dire desperation they clandestinely leave the baby in the minister's home, that it at least may be spared their fate. Later the minister's house is entered by a burglar, who has just suffered the loss of his only child. The sight of the foundling induces him to take it home to his wife, who is mourning beside the empty cradle. Meanwhile, the father has realized on his patent and goes to reclaim their baby, but, of course, the minister knows nothing of it. The shock almost drives the poor mother insane. The burglar, influenced by the baby's presence, determines to be a man, and engages as a coachman to the doctor who is attending the grief-wrecked mother. Thus he learns the identity of the baby, and in his burglar attire enters the sick-room and places the baby beside her while she sleeps.

Approximate length, 986 feet.

Released February 24, 1910

TAMING A HUSBAND

Man's Indifference Cured by Woman's Wit

Lady Margaret feels that her husband's love is growing cold on account of his apparent indifference. He always seems so engrossed with affairs of state. She confides her fears to her dearest friend, Lady Clarissa, begging her to come and advise her. Lady Clarissa and her husband are unknown to each other, never having met. Lady Clarissa arrives, and dressing in male attire assumes the role of a lover of Lady Margaret and so makes the husband jealous. At first he pays little attention to the affair, but when the unknown young gallant becomes blatant he becomes furious. A duel is imminent, but the defiance of the lover so enrages the husband that he is about to anticipate it, when explanations are made and he realizes his own shortcomings.

Approximate length, 986 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

11 East 14th St., New York City

the child loads for her while she fires, is overcome by numbers. The child is dragged away to captivity, and two Indians remaining in the cabin fight a duel over the possession of the woman. They kill each other and the wife escapes, seeking her husband whom she fails to find. But she runs across three woodsmen, who accompany her back to the rescue of the child. The father, in the meantime, has heard the firing, returned to the empty cabin, now given up to dances, and has taken up the trail of the savages. The whites all arrive at the Indian camp about the same time when a conflict ensues, resulting in the defeat of the redskins and the recovery of the child.

That's What They All Say (Kalem, Feb. 18).—This is a short farce of some wit. A husband is seen running to his wife. He is a sorry looking object, with torn clothing and many bruises, and he tells her a tale, which is reproduced in the pictures, of how he has rescued a young woman from footpads. We are then shown what really took place. The chap had tried to scrape an acquaintance with a lady, but her lover arrived in time to catch him at it and give him the beating-up he had deserved.

A Picnic Picnic (Pathé, Feb. 18).—This film is of the same kind that a certain class finds very funny but which is devoid of real merit. A party of picnickers have a series of mishaps, worms in their food and a rain-storm to add to their discomfiture, followed by bad dreams when they at last find shelter.

The Little Beggar (Pathé, Feb. 18).—There is real humor in this comedy picture and it is splendidly acted. It also exposes the clever scheme of professional mendicants, who have grown rich by their imposture. A little boy is seen crying with hunger. A kind lady takes pity on him, gives him money and induces others to add to the fund. Later on we see the same boy again crying from hunger and a passing gentleman takes up a collection for him. After that the kind lady and the kind gentleman and the little boy meet, greet each

other affectionately and ride away in their automobile after the boy has turned over to them the proceeds of their day's business. The finish is unexpected and brings surprised laughter from the spectators.

The Miniature (Edison, Feb. 18).—This excellent subject is entitled to special praise for its correct costuming and atmosphere of the period when Andrew Jackson was the great drunk in American affairs. The story is based on one of the duels which Jackson fought—the one with Charles Dickinson. The insult and the challenge are shown, followed by scenes showing Dickinson on his way to the field, exhibiting his marvelous skill with the pistol. In the duel, as seen in the picture, Jackson reserves his fire, Dickinson shooting accurately, but without effect, because the bullet strikes the miniature of Jackson's wife over his heart. Jackson then shoots and Dickinson falls.

A Trip to Mars (Edison, Feb. 18).—This short film is of the trick class, fairly well done. A professor has invented a powder that causes things to float in the air. Some of the powder is blown on him and he flies away to Mars, where after various adventures with strange people he is tossed back to earth.

Twirlie's Stratagem (Vitagraph, Feb. 18).—This is a charming comedy-drama telling a pleasing love story in a captivating way. A young girl whose grandfather has objected to her marriage to a young man of her choice wins him over by impersonating her grandmother, whose portrait in childhood she very much resembles. Dressed in her grandmother's clothing of long ago, she presents herself before the old gentleman and recalls to his mind the time when he eloped with his sweetheart contrary to the wishes of their parents.

A Trip Through England (Vitagraph, Feb. 18).—These are excellent travel pictures showing views of "Beautiful Windermere," a lake in Westmoreland and Lancashire, celebrated for its delightful scenery. Other scenes in the same section of historical interest complete the film.

Reviews of Independent Films

The Serum (Edison, Feb. 14).—The best that can be said for this film is that it has an odd setting, and the acting is fairly good. The story is sordid and of little interest. Two scientists are experimenting with rabbits, endeavoring to discover a valuable serum. One of them thinks he has succeeded, the result depending on the death of the animal he has inoculated. The other scientist having been repulsed by the daughter or wife of the first, it is impossible to decide which, plots revenge by substituting a live rabbit for the dead one, apparently to mislead the experimenter in his conclusions. There is also a venomous snake in the room, and it bites the plotter, causing his death. Before dying he confesses that all there is to the story, and it is little enough on which to base a motion picture.

A Boothblack's Daily Labors in Algiers (Edison, Feb. 14).—Scenes in Algiers shown in this picture have some interest, enhanced by the actions of a boothblack, who is not genuine, but obviously an actor. There is no plot.

Brown's Gouty Foot (Imp., Feb. 14).—There is some amusement in this short farce, although there is little plot. A comedian with one foot tied up sits down to sleep on a bench in a park, where it looks colder than would warrant such procedure. A young tough steals a crutch, a tin cup and a sign reading, "Help a poor cripple," from a sleeping mendicant, and with them decorates the ouchy man. People contribute, and the crook pockets the proceeds. The gouty man is discovered later buying drinks, and the charitable folk beat him up, pursuing him to his home where his wife recognises him only with difficulty.

The Blind Man's Trap (Imp., Feb. 14).—Not deep nor gripping this film, nevertheless carries interest. The acting exhibits good intentions on the part of the players—that is to say, they mean well, but they lack finish and feeling, and the action drags. A blind man recovers his sight, but before he makes the fact known to his wife, a burglar enters the house and tries to rob the safe. With a revolver he forces the wife and husband to aid him in opening the safe. The inner door is locked, and he demands the key. The supposed blind man fumbles in a table drawer for it, and suddenly turns around with a revolver, throwing the bandage from his eyes and covering the thief. The burglar is arrested, and the wife is overjoyed.

Government Rations (Edison, Feb. 15).—The New York Motion Picture Company players are entitled to praise for producing in this film a picture story quite out of the ordinary and very well carried out. Indian maidens beg food from a frontier post and are refused. That night three Mexicans steal a quantity of rations, and the next morning the Indians are accused of the theft, despite their vigorous denials. An Indian outbreak appears likely to result, the Indians having "made medicine" after the approved style, when a party of soldiers run across the Mexican thieves and capture them. The army officer sends an envoy with a white flag to the Indian camp, asking for a conference, which is granted. He then appears and declares the innocence of the Indians, after which the pipe of peace is smoked and amity is restored. While there is no love story to give the picture heart interest, there is a semblance of truth about the episode that lifts it above the ordinary.

A Daughter's Devotion (Nestor, Feb. 16).—The "Nestor" actors still adhere in this film to the overdrawn style of acting that we used to see in stage melodramas, and the spectator finds it impossible to forget that the characters are actors. There is a drunken father who slams his daughter around, insisting that she shall marry a scamp who feeds whiskey to him. The good lover is fired out, and is next seen selling a mine for \$100,000, after which he returns to his sweetheart in time to save her from the "heavy," who has incidentally tried to murder the father because the latter's stomach turned against the whiskey diet. There is one scene in the picture that we are unable to find a name for, but it doesn't matter much.

The Man Who Could Not Sit Down (Fox, Feb. 16).—There is little merit to this comic, the antics of a fat man who can't find a place where he will be left in peace to read his paper, being singularly unconvincing. After many foolish mishaps he goes home and rolls on the floor.

Her Doll's Revenge (Fox, Feb. 16).—There is some interest in this film which is partly of the trick class. A little girl is impatient with her doll, and that night in bed she dreams that the doll comes to her bed and murders her. Then she is tried, convicted and

hung. After the dream the little girl becomes very loving to her doll.

Dooley's Holiday (Edison, Feb. 18).—This is a weak and rather silly farce, although there are a few scenes where laughter results. Dooley is one of those impossible Irish comedians whose wife abuses him when he becomes drunk in trying to help her at her washing. He runs off, has a series of bad adventures, and is dragged home by the police to receive a sound beating.

The Impostor (Edison, Feb. 18).—How this impostor was able to present himself at the poor man's home as the holder of a mortgage on the property, with the backing of the sheriff, is not explained. But perhaps this was not thought necessary in a film that tells a story so improbable all the way through. The house is saved because the daughter, who works in a fruit packing establishment, writes a love note on a wrapper that encloses an orange, and, wonder of wonders, the man who really holds the mortgage buys the orange at a fruit stand and comes to the rescue just as the impostor is about to have the father and daughter "disposed" whatever that means, according to a placard tacked on the house. The impostor is knocked down and skulks off, while the mortgage holder falls instantly in love with the girl and everybody appears to be happy. The acting is fairly good—too good for so weak a story.

PRESIDENT TAFT PRAISES PICTURES

Essanay Aviation Film and Other Airship Pictures Viewed by President—Essanay Notes.

President Taft, Vice-President Sherman, Speaker Cannon, and about fifty Congressmen attended an exhibition of moving pictures given by the Washington Aero Club Feb. 14, under the direction of Courtland Field Bishop and other American aviators. The exhibition included the pictures: Aeroplane Meet at Rheims, France; Wright Brothers' Flight at Fort Meyer, and the Essanay's Aviation at Los Angeles, Cal. The Essanay film was exhibited upon the special request of President Taft. Mr. Bishop, who was in charge of the Los Angeles meet, gave a special lecture on this film, which was highly complimented by all who viewed it. President Taft expressed himself as delighted with the exhibition and said some good things about moving pictures, along with his compliments to the American aviators. Although the Essanay Los Angeles film was shown two days before the regular release date, the Patents Company agreed to release it, inasmuch as President Taft had expressed particular desire to view it.

The film exchanges and exhibitors are commenting very highly on the Essanay's dramatic production, *The Price of Fame*, favorably reviewed in *THE MIRROR*. It is considered by many of them the best dramatic production from the Essanay Company released in a long time.

Mr. G. M. Anderson, the Western producer of the Essanay Company, tells a funny story about picture taking in Santa Barbara, Cal. The prohibition question is a big topic in Santa Barbara, the town seeming to be about equally divided between the two factions. Recently Mr. Anderson made a picture with several of the scenes in front of Santa Barbara saloons. The saloon element was under the impression that the prohibition forces were to reap the benefit of the pictures. Quite a stir was created over the affair, and neither of the factions were satisfied until Anderson promised to take no more pictures in front of saloons.

The Essanay Company's monthly calendar is attractive and very handy for the exhibitor. It is mailed monthly with the *Essanay Guide*.

VITAGRAPH NOTES.

The Vitagraph Company is doing some great things now days. In the fire scene for the great production, *The Feud*, to be issued in the near future, there is a great deal of realism given to it by the burning of a barn purchased for the

VITAGRAPH

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You Cannot Afford to Miss Any of Them

TUESDAY, MARCH 1

AN EYE FOR AN EYE

Powerful, absorbing, thrilling—A dramatic film of intense interest and tragic ending. Approximate length, 930 ft.

FRIDAY, MARCH 4

ON THE BORDER LINE

A domestic drama of strong appeal—How a husband's jealousy led to almost fatal results. Approximate length, 918 ft.

SATURDAY, MARCH 5

BEAUTIFUL SNOW

A Laughing Comedy—rich in humor and sparkling with funny situations. Approximate length, 426 ft.

HISTORY OF A SARDINE SANDWICH

A Novelty Film—developed in a novel way. A picture of deep interest. Approximate length, 478 ft.

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LUBIN FILMS



FOR RELEASE MONDAY, FEB. 28,

"THE RANGER AND THE GIRL"

A spirited story of the Texas-Mexican frontier, having for its hero one of the officers of the famous Texas Rangers. Falling in love with a charming girl, he discovers that she is the daughter of a smuggler whose daring operations have puzled the Rangers for some time. The Captain is captured by the smuggler, and events follow in interesting succession to an unexpected climax. A thrilling story told in wonderful natural scenic settings.

Approximate length, 805 feet.

FOR RELEASE THURSDAY, MARCH 3

"THE MILLIONAIRE'S ADVENTURE"

A millionaire wagers that he can take to the road in the guise of a tramp and make his way to Chicago and back within thirty days. He not only wins the wager but a wife, for he encounters a supposed boy whom he saves from the attacks of a brakeman, and it develops that his companion of the road is a little girl whose unhappy home life led her to run away disguised in a suit of her brother's clothes. A dainty story capably pictured.

Approximate length, 912 feet.

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LUBIN MANUFACTURING CO.

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purpose, that it brought hundreds of persons graph companies announce for release on March from far and near intent upon witnessing the burning or leading a hand in extinguishing the flames and rescuing the poultry and live stock from the blaze. Their services were not needed, however, for the Vitagraph's fire brigade was on hand with fire extinguishers. When the flames were at their height and the picture had been taken, they easily put out the fire amid cheers and shouts of the assembled crowd who could hardly believe that it was not in earnest instead of a feature in a moving picture play. Through a coincidence, the Edison and Vita-

graph companies announce for release on March 19 at the Eleventh Hour, two entirely different stories. Out of courtesy to the Edison Company, the Vitagraph Company's release has been delayed to *On the Border Line*.

The Vitagraph's *On the Border Line*, which will release in the near future, is a drama of the strongest and most convincing character, picturing with truth and

POWER'S CAMERAGRAPH

The only moving picture machine for a first class house. Send for Catalogue to
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who are it. It proves that the just often suffer with the unjust, and vengeance belongs to a higher power than man.

FIVE HUNDRED ACRE STUDIO.

Kalem Company Leases Large Tract of Ideal Forest Land for Picture Making.

The Kalem Company last week signed a contract whereby it obtains the use for a term of years of a tract of 500 acres of forest land within easy distance of New York city, and work was at once commenced fitting the property for realistic motion picture backgrounds. Movable, portable and convertible houses, cottages, cabins, Colonial blockhouses and other buildings will be erected and stored on the property so that they can be set up in desired locations as the conditions of the various picture stories may demand. The broken nature of the tract, which abounds in ravines, cliffs, rocky passes and even a lake, makes it ideal for the purpose intended. In reality it is a 500-acre outdoor studio with natural backgrounds ready made for almost any scene. It is especially valuable in connection with the series of Indian dramas which the Kalem Company is now producing.

Referring to the Indian dramas, Mr. Marion, of the Kalem Company, said to a Western representative: "It may surprise many readers of THE MIRROR to know that

If you're starting in the motion picture business, go into partnership with

The Edison Kinetoscope

The Edison Kinetoscope will do the work and bring the money home—you take the profits.

Don't throw away your money on a cheap machine that flickers, jerks, stops and keeps the crowd waiting. You'll ruin the patronage you're building up and you'll throw away all your profits on repairs.

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Send for full particulars, booklet and copy of the Edison Kinetogram.

EDISON FILMS

RELEASE OF MARCH 1

RANSON'S FOLLY.—Prepared for Edison production by the author, Richard Harding Davis. No. 6595. Code, Vestido. App. length, 1,000 ft.

RELEASES OF MARCH 4

AT THE ELEVENTH HOUR.—An intensely dramatic story. No. 6596. Code, Vestido. App. length, 800 ft.

THE MAN UNDER THE BED.—Uproarious comedy. No. 6597. Code, Vestidos. App. length, 200 ft.

RELEASES OF MARCH 8

THE RIGHT DECISION (Dramatic).—No. 6598. Code, Vestidam. App. length, 800 ft.

MY MILLINER'S BILL (Comedy).—No. 6599. Code, Vestigat. App. length, 400 ft.

RELEASES OF MARCH 11

HIS FIRST VALENTINE.—No. 6600. Code, Vestigat. App. length, 77 ft.

LOVE DROPS (Comedy).—No. 6601. Code, Vestigat. App. length, 230 ft.

Order Display Posters of these Films from your Exchange, or the A.B.C. Co., Cleveland, Ohio.

EDISON MANUFACTURING COMPANY

64 Lakeside Avenue, Orange, N. J.
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Kansas City; P. L. Waters, 41 East 21st St.,
New York City; Lake Shore Film & Supply Co.,
114 Superior Ave., N. E., Cleveland; Chas. A.
Cahill, 4th and Green Sts., Philadelphia.

in New York may always be found more cowboys, Wild West men and Indians of the show class than there are in any other part of the country, not excluding the Great West. The stage cowboy, who is the kind demanded in pictures, is extinct in the West. When the Selig and Essanay companies first sent players West to make Wild West pictures, they expected to pick up supernumeraries in the localities they intended visiting, but they could find none at all, so they had to send back to Chicago to get the real show article. In this city there are hundreds of them all the time, and there are also a hundred or more show Indians always seeking work, so that we have no trouble whatever in picking up all the extra people needed for our Indian and frontier pictures.

LICENSED FILM RELEASES.

Feb. 21 (Biograph) His Last Burglary.	Drama	900 ft.
" 21 (Pathé) The Grumpy's Sojourn in the Country.	Comedy	844 "
" 21 (Pathé) A Corsican's Revenge.	Drama	820 "
" 21 (Selig) Saved from the Tide.	Drama	1000 "
" 21 (Lubin) The New Marshal at Gille Creek.	Com. Drama	815 "
" 22 (Vita) Paid in Full.	Drama	880 "
" 22 (Edison) A Victim of Bridge.	Drama	800 "
" 22 (Gaumont) His Fears Confirmed.	Comedy	481 "
" 22 (Edison) Duped.	Farce	401 "
" 23 (Pathé) Lamp Post Inspector.	Comedy	886 "
" 23 (Essanay) The Winning of Father.	Comedy	808 "
" 23 (Urban) Oh, No, Dick.	Comedy	470 "
" 23 (Urban) A Family Outing.	Comedy	495 "
" 23 (Urban) The Buried Secret.	Drama	470 "
" 23 (Kalem) The Miser's Child.	Drama	940 "
" 24 (Biograph) Taming a Husband.	Comedy	988 "
" 24 (Selig) Back Among the Old Folks.	Drama	1000 "
" 24 (Lubin) The District Attorney.	Drama	870 "
" 25 (Kalem) The Indian Scout's Revenge.	Drama	940 "
" 25 (Pathé) Orchard, the Merchant.	Film d'Art	756 "
" 25 (Pathé) The Harrys Brothers.	Acrobatic	220 "
" 25 (Selig) Lost and Regained.	Drama	445 "
" 25 (Edison) That Girl of Dixon's.	Drama	475 "
" 25 (Vita) The Lesson by the Sea.	Com. Drama	963 "
" 26 (Pathé) Johnny's Birthday.	Comedy	655 "
" 26 (Pathé) In the Gulf of Salerno.	Scenic	377 "
" 26 (Essanay) The Mexican's Faith.	Drama	925 "
" 26 (Vita) The Soul of Venice.	Drama	950 "
" 26 (Gaumont) Blue Fishing Nets.	Industrial	280 "
" 26 (Gaumont) The Legend of King Midas.	Farce	654 "
" 28 (Biograph) The Final Settlement.	Drama	981 "
" 28 (Pathé) Joseph Is Sold by His Brethren.	Col. Biblical.	754 "
" 28 (Pathé) The Mine of Mica.	Col. Scenic	279 "
" 28 (Lubin) The Ranger and the Girl.	Drama	828 "
" 28 (Selig) Industries of Southern California.	Industrial	1000 "
Mar. 1 (Vita) On the Border Line.	Drama	980 "
" 1 (Edison) Hanson's Folly.	1000 "	
" 1 (Gaumont) The Plucky Sailor.	1000 "	
" 2 (Pathé) Violin Maker of Cremona.	Drama	878 "
" 2 (Essanay) Bags, Old Iron.	Comedy	1000 "
" 2 (Essanay) The Egg Trust.	1000 "	
" 2 (Urban) The Baby Bed.	1000 "	
" 2 (Kalem) The Court Jesters.	Comedy	295 "
" 2 (Kalem) The Treacherous Pequots.	Drama	610 "
" 3 (Biograph) The Newlyweds.	Comedy	981 "
" 3 (Selig) Samuel of Posen.	Drama	1000 "
" 3 (Lubin) The Millionaire's Adventure.	Drama	900 "
" 4 (Kalem) The Girl Thief.	Drama	910 "
" 4 (Vita) The History of a Sandwich.	Industrial	478 "
" 4 (Pathé) Brittany Lassies.	Col. Scenic	508 "
" 4 (Pathé) The Duet.	Comedy	800 "
" 4 (Edison) At the Eleventh Hour.	Drama	800 "
" 4 (Edison) The Man Under the Bed.	Comedy	200 "
" 5 (Pathé) Pierrot. Fairy tale.	571 "	
" 5 (Pathé) A Happy Turn.	Drama	446 "
" 5 (Essanay) The Ostrich and the Lady.	Educational	1000 "
" 5 (Vita) An Eye for an Eye.	Drama	980 "
" 5 (Gaumont) (Title not reported.)	1000 "	

VITAGRAPH'S ENTERPRISING REPRESENTATIVE.

The London " Bioscope," an English motion picture trade paper, says:

" Reading the accounts of the terrible floods in the Gay City, our readers might be pardoned for imagining that the film industry had been seriously dislocated as a result of the disaster. Undoubtedly some Parisian firms have found great difficulty in coping with the demands made upon them, for it is not all French manufacturers who are blessed with a manager so resourceful as the Paris manager of the Vita-

(Continued on page 28.)

ESSANAY FILMS

Released
Wednesday, March 2.

"The Egg Trust"

A satire on the increased cost of living. (Length approximately 402 feet.)

"Rags, Old Iron!"

Another Essanay Comedy Hit!

Will start a riot of laughter. (Length approximately 396 feet.)



Released Saturday, March 5.

"The Ostrich and the Lady"

An educational picture showing scenes on a Los Angeles Ostrich farm. Highly entertaining. (Length approximately 172 feet.)

"The Ranch Girl's Legacy"

A Western Comedy, better than "The Best Man Wins." A headliner for this week. (Length approximately 823 feet.)

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By Francois Coppee.

Length 676 Feet

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THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

FIFTH AVENUE.

From the first set to the last it was a more than ordinarily entertaining bill which Manager G. E. McCune, of the Fifth Avenue, had to offer last week. Edwards Davis, M. A., and his most capable company of players were seen in the one-act dramatization of Oscar Wilde's story, *The Picture of Dorian Gray*. The fine character work of Mr. Davis as the disguised Lord Henry Wotton made a striking contrast to his very capable acting at the close as Cyril Van. Mr. Davis is possessed of a voice of exceptional timbre, and his control and modulation is deserving of special praise. The manner in which the Earl is also worthy of note. Adiee Good, as beautiful as always, was allowed to suit her face and form made picture not soon to be forgotten. Though her part as Dorian Gray does not give her much scope, nevertheless she did praiseworthy work, and held the interested attention of her audience from her first entrance. Templar Saxe gave a fine impersonation of the artist, and his singing was much enjoyed. Billy B. Van and the Beaumont Sisters repeated their laughing hits in the skit *Props*, which proved one of the big acts of the bill. Clayton White and Marie Stuart played their "farewell" week in their inimitable sketch, *Cherie*, and the way the offering was received demonstrated beyond a shadow of a doubt that they will be greatly missed from the vaudeville stage. Horace White and Rose Dietrich were seen for the first time in town in their new singing act, and to say that they scored a heavy hit is stating facts but mildly. The operatic selections were greatly enjoyed, but as with most vaudeville singers it was one of their popular songs that fairly took the house by storm. This was *By the Light of the Silver Moon*; and theirudding build up on a bench in the light of a spot, brought forth a perfect furor of applause. Marie Dalton showed how different she was from several other celebrities, and her "impositions," on the whole, were received with but mild approval. A repetition of a whole scene from *The Lily* was a "hand" in its merits, and any stoic could gain the same effect with such lines. An entire song from *The Chocolate Soldier* also won favor because of its tunefulness. Pringle and Whiting repeated their former success in their new singing act. In second position the Boudin Brothers gave every one a delightful surprise, and their renditions upon accordions proved exceptionally pleasing. In fact, one would hardly imagine there was so much good music in this instrument until one has heard these players. William Forry, the "Frog Man," opened the bill with his contortion act, and was applauded throughout his work. Maude and Gladys Finney were the closers in their swimming act, which was as entrancing as ever.

ALHAMBRA.

There were no new offerings here last week, but the bill was nevertheless a most entertaining one. Emmett Corrigan and company were the headliners, presenting Edward Peple's play, *The Mallett's Masterpiece*. On Monday evening Mr. Corrigan gave another exceptionally fine portrayal of the role of Philotas, and in his heavier scenes he swayed his audience at will. Mabel Mortimer gave more than able assistance in their new singing act. In second position the Boudin Brothers gave every one a delightful surprise, and their renditions upon accordions proved exceptionally pleasing. In fact, one would hardly imagine there was so much good music in this instrument until one has heard these players. William Forry, the "Frog Man," opened the bill with his contortion act, and was applauded throughout his work. Maude and Gladys Finney were the closers in their swimming act, which was as entrancing as ever.

COLONIAL.

With the exception of three acts, and a possible fourth, the bill here last week was away below par. Many complaints were heard among the audience, and it is just such bills as this one that have from time to time forced the business at this and other Morris houses to a low ebb. Farley and Clare opened with a regulation singing and dancing act, which pleased fairly well. The dancing was commendable, while the singing might be compared with that of most dancers. The Royal Pals Team came second, repeating their half game, which was shown here the week before. It caused little interest and less applause. Von Hoff just "got by" with his comedy imitations of various sounds and noises and his closing recitation failed to start a ripple. Miller Brothers (*New Acts*) finished well as a slapstick comedy act. The Paris Flood pictures are not remarkable as a feature "act," and merely show a panoramic view of street scenes in the French capital during the recent disaster. Sam J. Curtis and company were seen in the perennial skit, *A Session at School*, which was as funny as it always has been, and which was the first act of real merit to be shown. Then came H. A. Roberts in his masterly pantomime playlet, *Dick Turpin*, which never has failed to hold the intense interest of every audience that has been so fortunate as to see this artist in his wonderfully capable impersonations. Kara (*New Acts*) offered a few new and many familiar juggling tricks which were capably accomplished. The Four Mortons repeated their former hits, and their singing, dancing and comedy business were all largely enjoyed. G. M. Lasso and Mile. Corio closed with their Apache Dance which was the first to be seen in the metropolis over a year ago, and which, therefore, was no novelty, dances of this type having been offered in many forms at this house before one only two weeks before.

COLONIAL.

Mr. Williams presented three new acts at this house last week. These were Mrs. Patrick Campbell's one-act playlet, *Explosion*; Joseph Hart's *Snaps Shots*, and the Five Olympians. All are reviewed under *New Acts*. Homer Lind, recovered from his recent illness, was seen once more in his dramatic and musical playlet, *The Opera Singer*, and Gus Weinburg's act more than "made good." Mr. Lind was able to sing in much better voice than when last heard in town, and as a consequence he was recalled after each selection by vociferous rounds of applause. The comedy work of the chap playing "props" is deserving of another special mention, as is the violin playing of the girl in the skit. Nat Haines and Will Videco were the big laughing success of the bill, and their exceptionally rapid patter conversation evoked a continuous roar from the capacity audience on Tuesday night. They were called out for many well deserved bows at the finish. Marshall P. Wilder came a close second in the mouth-provoking, and his stories some old and many new were enjoyed to the utmost. Jettie Johnson and Hardy sang a number of comic numbers and a good parody on "Carrie," finishing with a good "hand"; and Hugh Lloyd closed the bill with his rope bounding act, which held the interest to the end.

NORWORTH TO PUBLISH HIS SONGS.

Jack Norworth, as already visited in *This Minx*, has decided to publish his own songs, and has accordingly opened offices at 1431 Broadway, taking the firm name of the Norworth Publishing Company. He will not confine himself to his own compositions, but will accept any songs that appeal to him as having a chance of becoming popular.

ACROBAT KILLED DOING FALL.

During the act given by the comedy acrobats, The Four Comrades, at the American Music Hall, Newark, N. J., Feb. 16, George Sully, known as George Sully, a member of the team, fell in doing one of his "tricks" and broke his neck. He lay silent for a moment, and was then carried from the stage by two of his partners. The orchestra struck up a livelier tune and the act went on, the audience not realizing that what they had seen was not a part of the show. The doctor summoned ordered the acrobat's removal to the City Hospital. There an operation was performed at once, but after suffering for nearly two days Mr. Sully passed away. George Sully was twenty-five years old and has been an acrobat for fifteen years. His home was at 824 Trinity Avenue, New York. The manner in which he was injured was peculiar. One of his "tricks" was to sit on a chair placed on a table, reading a newspaper and singing while his companions shouted at him to "shut up," one of them finally throwing a chair at him, which he was supposed to catch and then fall from the table, entangled in the two chairs. When he started to make the fall the seat of the chair upon which he was sitting parted from the legs, leaving them standing on the table. This unexpected happening caused Sully to fall in the wrong manner and he landed on his neck, snapping a vertebra. The other members of the acrobatic team are Leonard A. Rooney, of New Brunswick, N. J.; John Heffer, of North Cambridge, Mass., and George Donohue, of Indianapolis, Ind.

AMERICAN ARTISTS ABROAD

THIRD LETTER FROM "THE GREAT RAYMOND" IN A STRANGE LAND.

A Miserable Barniks Theatre in Cartagena Infested with Centipedes and Other Fearsome Creatures—Exciting Experience on Shipboard with Sea Constrictors.

(Special Correspondence of *The Mirror*.)

BALTA, ARGENTINE REPUBLIC.—Cartagena boasts one "cortile," a miserable, dirty barn of a place, with more centipedes than centaur, more wasp's nests than battans.

After our final performance here Mrs. Raymond discovered a seven-inch centipede calmly crawling inside the sleeve of her lace shirt-waist. This discovery was made just as she was about to don the waist. After this narrow escape it is needless to say that everything packed, from the wardrobe, was carefully looked over and shaken.

After six nights of good business and one night of bad in the quaint walled city of Cartagena, with its picturesque harbor and old little island fort, long since fallen into disuse. We sailed via "La Normandie" for La Guira.

Owing to some difficulty in procuring a clean bill of health, the boat was two hours late in sailing, and we occupied the time looking over the curios in El Torre de Madrid, an old sort of cafe near the wharf.

Just as we were having a sandwich and admiring the proprietor's medals, won as turner in the bull ring, in walked a "brave" with a wiggling cloth bag, the contents of which he dumped with a villainous grin on the billiard table. It proved to be a young boa—about four feet of snaky anger. As the boa coiled and struck at a spectator, the cafe proprietor's hand shot out and skillfully caught his snakehead back of the head, just as he was preparing to recoil for a second demonstration. This brought to mind a recently recovered poisoned hip, and fearing the skin might sail without us, we bid a hasty and distant adieu to the "patron" and his steward.

With the exception of a box of monkeys breaking out, followed by a most amusing chase through the rigging, nothing of moment occurred, until we stopped en route at Porte Columbia to take on a load of coffee and coca.

We discovered at anchor on the other side of the pier the German cargo passenger boat, "Gracia," and having called on her recently we hastened across the bay to renew our acquaintance, and incidentally to get some good Dutch beer. The captain invited us to remain for dinner, which we joyously agreed to do. Visions of saur kraut, wiener wurst, weiner schnitzel, hassen pfeffer, apfel kuchen met Rhaben wein, and all sorts of good things that only the Germans know how to prepare, were conjured up in our busy brains.

While we were in the cosy little smoking salon enjoying pumpliniales, schmier kase and lager beer, a number of Colombian customs officials and their friends came on board, and seeing the board of steins, pipes and curios hanging on the wall, began to idle over toward us. Soon some were drinking, while others were gaily and stealthily, with all the skill of London "dips," filling their pockets with everything that wasn't nailed. I called the "hollers" and told him in German what was occurring.

He immediately informed the first officer, who took most vigorous action, without apology, and booted and shaved about six of these lizards down the gangplank. The dinner, served in true German style, was great. It did nothing to be desired, even the surprise served for dessert.

An employee of Carl Hagenbeck's Animal House in Hamburg had quite a menagerie with which he was returning. Among his collection were four giant sea constrictors. A disgruntled Guarida del Aduanas had slyly opened the trap in the top of the case through which pails of hot water and milk were put to keep them in good condition during their journey. The box being in the hold near the kitchen, the reptiles rapidly reached the dining room. Imagine the rapid exit when Master Wilbur discovered a huge snake's head and neck appearing over the back of the chair next him and another slowly crawling across the sideboard opposite. Excitement was at fever heat, everybody on deck all being afraid to go below to look.

Our German friend in charge of the exhibit headed a snake hunt, admonishing all to catch the snakes, not to kill them. This was done with but one exception and one accident. The second officer, bolder than the rest, seized the big boa and the box in his arms, and with the right arm, burying its fangs so deeply that the mate will bear a horribly scarred arm to the end of his days. As the snake began to coil around him, the chef, a big, wily German, armed with a heavy meat knife, and seizing the situation in a glance, quickly dealt one well directed blow, completely severing the snake's head. The headless body thrashed wildly around the cabin, badly bruising several of us. It was a most exciting adventure and one the crew of the "Gracia" will never forget.

We returned to our vessel, "La Normandie," and sailed away, not sorry to be out of Colombia and again on our "globe trot."

MAURICE P. RAYMOND.

ADELAIDE KEIM WITH MORRIS.

Adelaide Keim was scheduled to open yesterday, Feb. 21, on the Morris Circuit, in her new vehicle, at the American Music Hall. Her vehicle is by Edesar Allen Wood and is called *Miss Bright*, Decorator. She has recently been playing United time in another playlet.

CLAIRE ROMAINE BACK.

Claire Romaine, the English male character actress, arrived in town on the steamship "Baltic" last Tuesday, Feb. 15. She was booked to open at the Alhambra yesterday, Monday, Feb. 21. The rest of the Williams Circuit is to follow, with other U. S. O. houses to be played later.

VAUDEVILLE.

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“PAULINE”

The Eminent French Hypnotist

PLAYING PANTAGES CIRCUIT

Seattle, Wash., Week Feb. 13

MARGARET MOFFAT

IN SEWELL COLLINS'

AWAKE AT THE SWITCH
THE GEM OF VAUDEVILLE SKETCHES

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York*

Opening at Olympic Theatre, Paris, France, March 1

Management H. B. MARINELLI

JANET PRIEST

AND HER 10 HOLLAND HEINIES

Management of Gus Edwards, 1535 Broadway February 21, Keith's, Philadelphia



LILLIAN MORTIMER

Personal Comment of LILLIAN MORTIMER

"The woman who can act."—STUART ROBSON.

"Little woman with a big future."—ETHEL BAKER.

"Really charming."—HAMILTON REVELL.

"I think she could write a play that I could use."—HENRY E. DIXEY.

"A good sketch, and her acting true to nature."—OLIVER DOWD BYRON.

"An intelligent actress."—FULLER MELISH.

"Very clever."—FRANK SHERIDAN.

"I enjoyed her work."—OSCAR EAGLE.

"Of her playlet, 'Po' White Trash Jimmy,' I'll book her."—MARTIN BECK.

"She can play my time."—CHARLES E. KOHL.

"Best playlet in vaudeville."—JOSEPH MURPHY.

"A bully playlet."—J. J. MURDOCK.

"The best sketch in vaudeville."—M. B. MUCKENFUSS.

"I think so, too."—ROSALIE MUCKENFUSS.

"Of her new sketch, 'Eight Years After,' it would add tone to any bill."—CHARLES BEELER.

"You've got them if you can make them cry like it."—MANAGER FRANK TATE, ST. LOUIS.

"There's nothing the matter with that act."—CLAUDE GILMINGWATER.

"I like it."—CHARLES E. BRAY.

A SHREWD VAUDEVILLIAN.

Hal Kelly, of the team of Kelly and Wentworth, is a shrewd business man besides being a good character actor. He has been playing the Sullivan-Considine Circuit for the past four seasons, and it was at the time he opened on this tour that he came across what turned out to be an excellent investment. He purchased 1,400 acres of land in the Rogue River section of Washington for the sum of \$10,000, paying \$200 down for the option. He borrowed enough money to secure the rest of the sale and last week he sold the land for \$4,000, taking \$5,000 down and the balance at 8 per cent. interest, to be paid in regular installments. Besides this land he has also invested in real estate in St. Joseph, Mo.

NEW HIPPODROME ACTS.

Several new circus acts were added to the Hippodrome entertainment yesterday, Feb. 21, including Strongfort, who holds up a bridge over which an automobile passes containing six passengers. This feat was done last Spring with the Ringling Brothers' Circus.

VAUDEVILLE.

VAUDEVILLE.

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"THE CATTLE THIEF"

Staged by Leo Kohlmar

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Starring this Season,

TOP O' THE WORLD

TEXAS GUINAN

PRIMA DONNA—THE GAY MUSICIAN

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Presenting the latest and greatest success of the Haggerty sketches,

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Member V. C. C.

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IN PREPARATION "The Sheriff and the Widow" A DRAMATIC COMEDY
TO LET ON ROYALTY "A THIEF" "THE LAST BET" "THE NIGHT MAN"
3 males, 1 female 1 male, 1 female 2 males, 1 female
P. O. ADDRESS, DRAMATIC MIRROR, NEW YORK CITY

“STUART”

(The Male Patti)

Direction M. S. BENTHAM

United Time

Slang Acts May Come, and Slang Acts May Go, But—

BERT LESLIE

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

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Starring in Vaudeville

"ON STONY GROUND"

SAM CHIP and MARY MARBLE

In Anna Merle Pollock's Classy Sketch

"IN OLD EDAM"

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THE VERY MUCH DIFFERENT GIRLS

KATHERINE NELSON AND OTTO

ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME ED. S. KELLER, Agent.

JULIAN ELTINGE

Playing Morris Circuit.

NEW VAUDEVILLE ACTS

SEVERAL IMPORTANT PRODUCTIONS WERE MADE DURING THE WEEK JUST PASSED.

Joseph Hart's Latest—Mrs. Patrick Campbell Makes Debut at the Colonial—Eddie Redway and Gertrude Lawrence Score Hit in Brooklyn—Union Hill's Quota of Presentations.

Mrs. Patrick Campbell.

At the Colonial Theatre last week Mrs. Patrick Campbell, the distinguished English actress, made her American vaudeville debut and, judging by the applauses awarded her at the curtain, her offering was a pronounced hit. Unfortunately, however, from the critic's viewpoint, the playlet, *Expiation*, which Mrs. Campbell selected for her vaudeville medium, is entirely too talky and is full of time-worn pieces of business long familiar to the American melodramatic stage, while the finish of the story is quite obvious almost from the opening. It has to do with a Nihilist tale, with a scene laid in the office of General Vassilievitch, the Governor of Petrovsk, a province in Siberia. A few years before the story this Governor has witnessed the execution of a revolutionist who was the husband of Sonja, the beautiful woman who later became his mistress. At the rise of the curtain the general is discovered at his desk, giving final instructions of the day to Ivan Oratoff, his secretary. A shot is heard outside and two guards drag in who would-be assassin Paul Vaneff. The latter is chained to a pillar and the names of his fellow conspirators is demanded. Upon a refusal to speak he is taken away to be tortured and shot at daybreak. Sonja enters, muchly perturbed, having passed the prisoner in a hallway. She endeavors by feminine devices to learn from the general what is to become of the condemned. She is told that he is to die and then she inquires how the others who have gone before him have met their deaths, and in reply the general tells the story of the death of her husband, without at first revealing his name. By the description she divines the truth and plans a speedy revenge. She pursues the general to chain her to the pillar, and upon being released she inveigles him to allow her to manacle and bind him. Secured beyond power of escape she snatches the train of her identity upon him, and after securing the doors and gagging her prisoner she shows him the pistol with his own revolver, which he had carelessly laid upon his desk. As already stated, it is all too long, and the end is in sight before the proper time. The business at the pillar, supposed to reveal the cruelties of the Russian inquisitorial system, is so badly done that it utterly fails to have the desired result, and the acting of the general when trapped never for one moment was convincing. Mrs. Campbell held the undivided attention of her audience, however, and in spite of the poor vehicle she managed to do some praiseworthy acting, though forced to be a bit too melodramatic at times. Her gestures, poses and vocal expression were typical of her former efforts and gave her vaudeville audience the desired opportunity of comparing her with other dramatic stars who have appeared in the various houses.

Edward McLeeds, hampered like Mrs. Campbell, was unable to do the good work such a part as that of the general should call for, and as stated he was unconvincing in his biggest scenes. Mr. Leaming did some excellent work as Paul Vaneff, the Nihilist, and Percy Darrall Standing passed muster as the secretary. The sketch was translated from the original (so the programme stated) by Henry Hamilton.

S. Miller Kent and Company.

The actors' one best friend and the playwrights' great little booster, Alan Dale, had his first innings as a real, dyed in the wool, true blue, thoroughbred actor last week. It occurred in Union Hill "over on the Jersey shore," where S. Miller Kent and company of two gave Edgar Allen Woolf another chance to show his puerile before expectant and thoroughly metropolitan audiences who patronize the Hudson Theatre. They do say that we shall all one day have a grand finish at some abode where each of us will get our just deserts! If this be true, then certain people are due for rewards both great and bountiful. Mr. Woolf calls this latest example of his handiwork, *Sincerity*, but mayhap the printer erred, for he must have meant *Obstinacy*. And isn't it about the worst crime on the calendar to lead a poor and ignorant public to believe that they are to have a treat never before bestowed on any audience, and at the last moment take it away from them? From the rise of the curtain on this new playlet to its final fall, the name of "America's" best little critic was held aloft in poems of praise, and at each successive entrance of the way little maid in the act, the appearance of this imminent disaster on the drama was breathlessly expected. He came not but his presence was felt! And is that not the sense of the actors' art? To be felt by a waiting public, though miles away? Hal Thomas, for unknown reasons, labeled as a Wall Street broker, has married a woman with dramatic instincts just popping out of her from every pore of her fair skin. One day she became inspired to such an extent that she wrote a play, and, unlike most world awakeners, she had hers produced. Here is where Alan came in for his star part. He was to be interviewed, and right before a tempest and waiting crowd of citizens. But a previous engagement prevented. It being three in the morning by the programme clock and he was probably engrossed in his morning bath. He did, however, find time to express his views of this womanly penwork, and he said in Shakespearean verbiage through the medium of his paper that it was "punk!" Now, for a bit of sage advice, Do not in the future disappoint the public. Bring Mr. Dale upon the scene, have him interview the lady of ambition and have him tell her face to face just what he really thinks of her play. And then by way of a curtain speech, have him come out and tell the audience what he thinks of the sketch he has just appeared in. If we had the "nerve" we would save him the trouble. Mr. Woolf allows the husband of the lady writer to win back her love, and he has him tell her in a nice melodramatic little speech that she is insincere, and she forthwith changes her ways, or promises to, and she need not up to him in a way and enviable way that any good wife might take stock of. Mr. Kent was the husband; Ray Overstreet, in beauteous gown, was the wife, and Eliza Mason was their maid-servant.

Eddie Redway and Gertrude Lawrence.

One of those very infrequent and delightful surprises was sprung upon the metropolitan vaudeville going public last week, when Eddie Redway, the original *Gloucester Man*, and Gertrude Lawrence made their first appearances hereabouts at the Fulton Theatre, Brooklyn. In their new singing, talking and dancing skit, the surprise was effected through the big hit scored by Miss Lawrence, who is a newcomer to the vaudeville stage, though favorably known in musical comedy for several seasons. Mr. Redway has always been an assured comedian, and he has for years been welcomed as a comedian who was sure to "make good" in almost any suitable role. So when he made his first entrance on Wednesday evening he was greeted with a hearty round of applause, and had to follow a dirge-like rendition of a time-worn hymn by a preceding team. He soon had the audience in fine fettle. He opened with

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VAUDEVILLE.

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POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

a rendition of "I'm a Member of the Midnight Crew," following it with a short eccentric tap-dance. Then Miss Lawrence appeared, and the house "sat up and took decided notice." She is a beautiful brunet of striking appearance, and her black velvet princess gown, cut decollete, with a trimming of jet around the bosom, and a big picture hat of cloths of gold, trimmed with a large black plume, made a picture found to be remarkable. The black and white show also caused greatly enhanced the effect. A pat for conversation ensued, wherein Miss Lawrence showed ability as a comedienne above the average. Her rendition of "Can't You See," with an exceptionally fast patter, proved effective and won a goodly "hand." "Wedding Bells for Two" was the closing number, and it served to bring them out for a well deserved share of bows, although something a bit stronger might make a better finish for them. As a team, they may be assured of a bright future, and Miss Lawrence may well hope for a "career" if she takes the right course, and it will not be surprising if musical comedy should again claim her for feature parts that may possibly lead to stardom. She would not be the first woman to begin in the chorus and end with electric signs.

Dick Turpin's Ride to York.

Fred Ginnett's second English production, *Dick Turpin's Ride to York*, had its American showing at the Hudson Theatre, Union Hill, last week, and compares favorably with his first, *Claude Duval*, which he presented at the same house the week previous in conjunction with Wal Pink. It is to be hoped that this is the last of his offerings, if others that might follow it are no better. There are six scenes, as follows: Interior of Spaniard's Inn, Hampstead Heath; Hampstead Village, Escapade, and Chase by motion pictures, Stamford Arms, St. Albans; Tollgate at Duncaster, and Outside the Gates of York City. Each scene reminded one of the days when scenery was first invented, and the first could hardly have been worse. From an acting viewpoint, it is old fashioned, long drawn-out and talky, the action is badly handled and the lines are unconvincing. It ran fifty minutes or more on Thursday afternoon, and long before the finishing the audience began to mutter, many laughs were noticeable at the wrong lines. The story is the familiar one of which the title gives the theme. Following such a masterly and excellent production as H. A. Roberts offers in his protest act, this one is cheap and tawdry, and should find no place on the American vaudeville stage. A trained horse, as in the *Duval* act, might have saved the day had he been allowed to have had the stage all of the time and been billed as the star feature. The act is playing the Bronx Theatre, where it is again scoring a series of heavy hits.

Joseph Hart's Snapshots.

The widely advertised new production which Joseph Hart calls his *Snapshots*, had its metropolitan premiere at the Colonial last week, and, unlike many such long heralded offerings, this one more than "made good" all that was claimed for it. In fact, it is one of the fastest moving and entirely pleasing musical "girl" acts produced in more than a season or two. There are four scenes with three costume changes by the six girls and the two featured principals, John McVeigh and Netta Vista. The girls include Margaret La Pierre, Augusta Lang, Eddie Worth, Alice Reynolds, Katherine Melton, and Belle McLean, each one being exceptionally good looking and possessed of a voice far above the average. In fact, the harmony of the vocal numbers is noteworthy, and is a feature not to be passed over. The first scene is in front of a store on Broadway showing two shop windows, behind which the girls pose as models, first as bust and head figures, and then in full length tailor-made suits of red. Miss Vista appeared first, followed by Mr. McVeigh, each singing a verse of the song, "Broadway Sights." The second number showed a military camp with tents painted on a back drop. A sort of aurora sunrise effect was used at the opening of the scene. Then Miss Vista appeared in a natty black spangled dress of knee length, with an American flag showing prominently in spangled effect on the skirt. The girls wore knee length dresses of red and blue, with silver stars on the blue. Mr. McVeigh followed Miss Vista in a "Tommy Atkins" uniform. The act for this number was called "Military Man" and it had a very good swing and a tuneful melody. For the comedian's portion the title line was altered to "Military Charlie." The third scene showed the interior of a canoe house, and here the girls appeared in red colored, loose fitting knee length Knickerbockers, with white waists and a red bow knot at the yoke. Miss Vista wore a similar costume but of black, with a big picture hat, while the girls wore large bluish felt hats. Mr. McVeigh's suit for this part consisted of white flannel trousers and white shirt with the sleeves rolled to the elbows. "On the Silvery Stream" proved one of the most tuneful arias of the act, and it scored well, as did the last song, "Anywhere With You." For the closing a darkened scene showed the principals and girls far up stage in canoes pointed down with electric lights of varied colors on each. The audience on Wednesday evening appreciated but not demonstratively, and the omission of the final showed that the canoe feature might give place to something with more action at the very end. Mr. Hart is to be congratulated, and if he puts over "some more acts like this vaudeville will take another big step forward.

Eddie Redway and Gertrude Lawrence.

At the Hudson Theatre, Union Hill, last week Joseph Kane and Oscar Bagland fairly "ran away" with the entire bill. They offered for the first time hereabouts a new comedy talking act written for them by Thomas J. Gray, and the way the laughs came from their first appearance to their last exit proved beyond a shadow of a doubt that this newest team are on their way to Vaudeville Happyland, with a little throne awaiting them for continued use. Mr. Kane, in his accustomed German character, made a most effective foil for the comedy business and lines of Mr. Bagland, who is somewhere near twice his stature and whose voice is as deep as Kane's is high. It is a contrast not soon to be forgotten. Mr. Gray has

supplied them with a screamingly funny line of talk and their song selections are equally happy. These included "Give My Regards to Michel," "Tiddle on Your Fiddle Play Bass Fingertips," a parody on "Ring on Her Fingertips," Travelling on preceding acts were almost timely and effective. That they were strong enough to hold the next to closing position and take almost innumerable bows proves how they were received. Bring them across the river, we need such acts!

Lawrence and Edwards.

At the Hudson Theatre, Union Hill, last week, Al Lawrence and George Edwards presented a new act written for them by Aaron Hoffman, entitled "The New Alabern." They worked in unison before a special dress showing the interior of an office with a desk and one receiving chair. Mr. Lawrence is supposed to be a newly-elected alderman and Mr. Edwards is one who has helped elect him to his position. The small plot had to do with the son of Casey, who has been sentenced to prison for fraudulently voting for Sullivan, the alderman, and at the close the politician is persuaded to use his influence in behalf of the prisoner. Many of the lines are very good, while others need pruning and rewriting. The act runs a bit too long at present—23 minutes on Thursday afternoon. They secured a hit, however.

Kelly and Wilder.

Spencer Kelly and Marion Wilder presented a new singing act at the Hudson Theatre, Union Hill, last week, which greatly pleased the patrons of that New Jersey home. The offering consists of a series of straight singing numbers, with a medley of reminiscent song titles at the close. Miss Wilder wore two stunning gowns on Thursday afternoon, which caused a lot of comment from the women folk out front. Mr. Kelly sang in his usual good voice and few artists appearing on the vaudeville stage are more pleasing vocally than he. The songs included "In the Garden of My Heart," "Light is the Dawn," and "If the Moon Told All He Knew." Mr. Kelly appeared in conventional evening clothes.

The Five Olympians.

Billed as an importation, the *Five Olympians* were given a first showing at the Colonial last week and in the sixth position were more than favorably received. The act is very similar to Brengk's *Bronze Beauties* and consists of a company of bronzed models, who appeared in the following list of statue poses: Adoration, Summer, The Fighting Brothers, Judgment Day, The Dance, The Race, which won a goodly round of well deserved applause, as did the last, Freedom. Each of the poses was artistically and well arranged, and the models were well formed and particularly well trained.

Lareau Brothers.

Doing a regulation comedy acrobatic act, the Lareau Brothers made their vaudeville debut at the Hudson Theatre, Union Hill, last week. One makes up as a clown and the other appears in green feathers. Their work consists of floor and table, foot and hand stand balancing, slips, bounds and body lifting, with a couple of rather new and capable feats which scored a goodly sized hit. They opened the bill.

Miller Brothers.

In eccentric costume and makeup, the Miller Brothers, comedy bar acrobats, made their American debut at the American Music Hall last week, and scored a good laughing hit at the finish. Their bar feats are not exceptionally remarkable, and the closing burlesque wrestling match is the feature that holds the act and wins the most favor. They had the fourth position and used a full stage.

Kara.

Calling himself "Kara," a juggler, appearing in conventional frock coat and silk hat, made his debut at the American Music Hall last week. He showed a couple of very good tricks, which were new, but his regular routine included most of the feats done by other jugglers. He scored a favorable hit at the Wednesday matinee.

OUT OF THE INDEPENDENT BOOKING AGENCY.

On last Tuesday, Feb. 15, Moxas, Fisher, Shea and Coutant were expelled from membership in the Independent Booking Agency by the Board of Directors of that corporation, and the bonding company was notified to turn their bond of \$1,000 over to the agency. The Fisher, Shea and Coutant people will fight this in the courts, claiming that they have acted fairly in all dealings with the agency, and that the meeting at which this action was taken was illegal, in that George Byrne, general manager of the agency and the attorney for the corporation, were present. It is reported that the I. B. A. has secured a house in Bayonne, which will be operated in opposition to the B. I. B. Fisher, Shea and Coutant house in that town. What house they will get is not announced, and the report seems improbable.

RESULTS OF SUNDAY'S BILLS.

As a result of the bills presented at three theatres in town last Sunday two managers were dislimned by Magistrate Steinhardt in the West Side Court and a third was held for further examination. Jerome Rosenberg, manager of the New York Roof, was held for further trial because of alleged violations of the Sunday theatre laws. Jack Welch, manager of the Circle, and Manager Purdy, of the Majestic, were discharged because of lack of evidence against them on similar charges.

HOPE BOOTH IN VAUDEVILLE.

As formerly announced in *The Mirror*, Hope Booth is to return to the vaudeville stage. The date has been set for the week of March 7, with the American Music Hall as the house. Her vehicle will be *The Little Blonde Lady*, a one-act playlet.

PLAZA.

Dill and Ward in a singing and dancing act opened the bill at this house last week. Their connection showed a strong similarity. Their enunciation was so poor that the words of their first song were entirely lost. Their second song, "I'm Awfully Glad I Met You," went better. Thomas J. Kough and Ruth Francis came next in Mr. Kough's amusing one-act comedy. The Ward Heeler, Terry and Lambert provided much fun with their character act called "English Types Seen Through American Eyes." Tom Maguire, "America's singer of Scotch songs," with an excellent voice, need not imitate Harry Lauder. His rendition of "I Love a Lassie" was superior to Mr. Lauder's singing of the same song. Alexander Carr and company met with a rousing reception in the playlet entitled "Tobitsky: or, The End of the World." Though this sketch saw long service in "Wine, Woman and Song," its appeal to the "class" audience did not seem to have diminished. Billy Harper, Chris Smith and Company presented "A Honeymoon Husband." (New Act.) The "Mysterious Balloon Girl's" act was far from being mysterious. It was too evident how the balloon was worked. McMahom and Chappelle in a laughable talking sketch called "Twenty Minutes Till Train Time" won much applause. Darling's comedy mule did all its old tricks to the delight of the spectators.

HARPER, SMITH AND COMPANY.

This was a colored act offered at the Plaza last week. The "company," who was Althea Jones, a very light-colored negress, with an excellent contralto voice, had but little to do. Billy Harper and Chris Smith were the "whole show." They proved unusually entertaining. The sketch afforded much amusement in the attempt of Rufe Jones (Chris Smith) to extirpate Steven Green (Billy Harper) from the position of a honeymoon husband, which was the title of the sketch. Althea Jones was the wife in the case. Two songs, "There's a Big Cry Baby in the Moon" and "Bye Bye, Bye," were heartily applauded. As an encore "It's an American Man" scored heavily.

DREAMLAND TO BE SOLD.

On March 30, it is reported, Dreamland, Coney Island, is to be sold at auction for the benefit of the debenture bondholders. The sale is being brought about by Joseph Huber and Eugene D. Wood, bondholders, who are taking this action to protect theirs and other parties' interests. The indebtedness is said to be between \$500,000 and \$600,000. The present corporation, headed by Senator William H. Reynolds, will buy in the property, and a reorganization of the corporation will, it is believed, give additional security to the holders of the debentures.

BANKERS GIVE MINSTREL SHOW.

Officers and employees of the National City Bank gave a minstrel show in that institution's building in this city on last Tuesday evening, Feb. 15. The affair was given by the City Bank Club, which has over four hundred members, and was attended by society folk and friends of the officers and employees of the bank. It is the first affair of the kind ever before held in the building of such a corporation in the metropolis and was the first of a series to be held.

BREAKS LEG ON STAGE.

At the close of the last act of "Fads and Follies" at the Olympic Theatre, on Fourteenth Street, last Tuesday night, Feb. 15, Hugh L. Conwell suffered a compound fracture of his right leg, when a wooden goat on which he was riding was pulled from under him. It occurred during a piece of business wherein he was supposed to be "riding the goat" at an initiation. He was removed to Bellevue Hospital.

SAID TO THE MIRROR.

Billie Taylor writes: "In your issue of Feb. 19 you had a paragraph stating that Stella Mayhew and Billie Taylor were at the Coliseum, London. Please note that Miss Mayhew is still with The Jolly Bachelors at the Broadway Theatre and has had her time put back from April 25 (the original date of the London opening) to Aug. 22."

BECK DENIES REPORT.

Martin Beck denies that he attended the dinner at the Holland House Sunday evening, Feb. 18, in honor of Felix Isman. Neither did M. Meyerfeld, Jr., president of the Orpheum circuit, whom the New York dailies also credited with being present.

BRIGHTON HALL TO CHANGE POLICY?

It is rumored that the Brighton Beach Music Hall may change its policy the coming Summer and be devoted to legitimate Summer attractions instead of vaudeville as heretofore. It is said that Walter Rosenberg is negotiating to secure the house for this purpose.

EVANS SECURES MINSTREL SHOW.

George Evans, who has been starring in "Coon and Harris" Minstrels during the past two seasons, has purchased the entire show. It is said, and will continue his tour with it. It is reported that he paid \$25,000 for the attraction.

FIELDS AND LEWIS BACK.

Al. Fields and Dave Lewis returned home on the N. Y. "George Washington" last Friday, Feb. 18. They will open their Morris time at the American Music Hall, New Orleans, shortly.

ALBERT CHEVALIER SAILS.

Albert Oberleier sailed for England on the steamship "Balfe" last Saturday, Feb. 19. He is booked for several weeks on the other side.

A NEW THEATRE AT ALTOONA.

A new vaudeville theatre is to be built by J. C. Mischler at Altoona, Pa. It is to be located on the site of the old Eleventh Avenue Opera House.

AMONG AGENTS AND PRODUCERS.

Mildred Holland, it is announced, is shortly to take a fly into vaudeville, presenting a playlet especially written for her by Una Clayton.

Jack German is writing an act for George Lauder, the Australian ventriloquist. Frank Bohm is arranging time for the artist in the new house as soon as completed.

Madame Miller, a new classic dancer to this country, will be seen on the Morris time be-

ginning March 24.

Within a few weeks the Four Bradsons, an act that has never played New York, because of the youth of one of the members of this family of comedians, will be seen in the metropolis. Joe Meyers is bringing the act East, and it will soon be shown to the agents and managers at the Hudson Theatre, Union Hill. Clifford Bradson, the boy in the act, will be by that time have passed his sixteenth birthday.

Frank G. Evans has joined in partnership with C. J. Harrington and the new team will shortly produce a new act with a special set of scenery. It is being written for them by Frank Kennedy.

James Plunkett has booked Bixley and Fink, the act that caused so much comment when they played the Olympic two weeks ago, over the U. S. O. time.

Emmett De Vey was scheduled to produce a new act entitled Mr. Saintly Billings, at the Dominion, Winnipeg, a Morris house. B. A. Myers is the agent.

Mitchell and Cain began rehearsals of their new act in this city last week.

The Marcus Lowe Amusement Company has finally located in its handsome new offices on the seventh floor of the new Columbia Building. Joseph Schenck is the general manager of the company.

A new agency under the name of the Burt Hart Booking Office has opened for business at 315 West Forty-second Street. They now have four weeks in New York State and over a dozen weeks in the Middle West. Burt Hartie Downie is the president of the company and Walter A. Downie is the general manager.

Charles Lee Calder, besides writing sketches and playing in vaudeville, is now in the agency business. He has opened offices in the Gaiety Theatre Building, under the name of the Calder and Havel Agency, Mr. Havel being the office manager.

A novel dancing performance, under the title of American Poetic Dancing, was given at Mendelssohn Hall by Mrs. Mary Perry King on last Saturday afternoon. Mirra, the classic dancer, and other noted artists appeared. Later Mirra will appear in vaudeville, presenting a big feature dancing act.

Jennie Jacobs, who has been visiting Rose Stahl in Chicago, returned to town last week. Rose Hamilton, an English music hall favorite, will have a fine American trial at one of the Williams houses shortly. She arrived in New York on the S. S. "Balfe" last Thursday.

Ella May will shortly be seen in a new single turn. Bookings are being arranged by M. S. Bentham.

Cheridah Simpson and William Proutte were scheduled to open at the Victoria yesterday in a new act.

Robert T. Haines, the dramatic actor, tried out a new sketch at Mt. Vernon and Yonkers last week.

The Maids and Middies will open on the Orpheum time in Chicago the week of Feb. 28. It is managed and booked by Eddie Pidgeon.

Aaron Kessler has booked his dancing star, Princess Rajah, for a run at the Follies Marigny; Paris, opening on June 26. She is at the Orpheum, Brooklyn, this week.

Annabelle Whitford scored a big hit in her new piano ad singing act at Young's Pier, Atlantic City, last week, and was in consequence rebooked for this week. She will open on the Orpheum time at the Majestic, Chicago, next week.

Renie Davis, who recently tried out a new single turn in Chicago, has signed with the Morris time and is scheduled to open at the American Music Hall the week of March 7.

G. Molasses placed his L'Amour de L'Apache on the Morris Circuit last week, playing the act at the American Music Hall, New York. His Paris by Night is to play the Orpheum time soon, if having been transferred to Fred Soddy. A new act called Le Petite Gosses will have its premiere at the Orpheum Theatre, Spokane, Wash., next week.

Joe Wood last week secured two houses on the Nixon-Windham Circuit, these being the Williams in Baltimore and the Casino in Washington.

The Vaudeville Managers' Association also gave him nine of their houses in New York State at a meeting held in Albany last Tuesday.

The Family Department of the U. S. O. has opened a Boston office through George F. Hayes, manager of the International Amusement Co.

C. Wesley Fraser, of Boston, has opened offices in the Long Acre Building and will book acts through the New England territory.

He is the manager of the National Theatrical Booking Association, the corporation which will control this new time.

Eddie Kellay is a busy man these days. He is managing his house at Yonkers, the Wharburton, as well as attending to his booking business. He reports excellent results at his theatre and may soon announce other houses on his circuit.

Sammy Cohen, late of George Ade's Just Out of College company, is doing a new single act in vaudeville.

The March number of the "Smart Set Magazine" contains a sketch by Eddie Mitchell entitled "The Bookmaker's Shoes," which the author intends to offer as a vaudeville production within the next month.

Homer Lind will revive his sketch, Gringoire, the Street Singer, the latter part of May. He is now meeting with every success in The Opera Singer, playing United time.

Thomas Q. Seabrook's career as a vaudeville star came a "cropper" at the Mozart Theatre, Elmira, N. Y., Feb. 15, when the curtain was rung down on his half completed act and he was eliminated from the bill. Scenes in a Hotel Lobby, a sketch by William H. Kirk and James T. Montague of the New York "American," in which Seabrook assumed the part of an intoxicated guest, was the vehicle with which the former operatic star sought remission to vaudeville. His production then being the first on any stage, "Indisposition" was given as the cause of Seabrook's withdrawal.

Signor Wachter is a busy man these days. He is in charge of the bookings of the Vaudeville and Moving Picture Company of America, and what with helping William J. Gane to look after the two New York houses controlled by this company, the Circle and the New Manhattan, and jumping in and out of town, Mr. Wachter is kept on the go all of the time. They have eleven weeks of time.

W. H. Cleveland continues to add houses and acts to his long list of bookings. His circuit, the Cleveland circuit, now extends from Maine

to Florida, and he claims to have more houses than any other two "small time" agencies combined. His offices in the Knickerbocker Building are crowded every day, and scores of acts are booked every twenty-four hours. Considering the fact that he began business only three years ago he has made remarkable progress.

Henry Lee will soon be seen in a new one-act playlet, by Grena Bennett and John Quill, entitled "After Banking Hours." He will play two parts in this sketch.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Apdala's Animals—Proctor's, Newark, N. J.

Barnes and Crawford—Orph., Butte, Mont., 28-March 5.

Barry, Edwin, and William Richards—Shea's, Toronto, Ont., Bennett's, Ottawa, 28-March 5.

Berry, Mr. and Mrs. Jimmie—Keith's, Columbus, O.

Berry and Wolford—Poli's, Bridgeport, Conn.

Bebau, Geo.—Grand, Syracuse, N. Y.

Bergere, Valerie—Columbia, St. Louis, Mo., Orph., Memphis, Tenn., 28-March 5.

Bindley, Florence—Orph., Indianapolis, Ind.

Black, Violet—Jacques, Waterbury, Conn.

Blessing Circus—Gay, Hastings, Neb.

Blood, Adele—Proctor's, Newark, N. J., Poli's, Hartford, Conn., 28-March 5.

Bloomquist, George—New Grand, Evansville, Ind.

Bonner, Walters and Crooker—Poli's, Springfield, Mass.

Bowman Bros.—Keith's, Boston, Mass.

Breis—Greenpoint, Brooklyn, N. Y.

Buckley, Louise—New, Akron, O., Opera House, E. Palestine, March 1, 2, Opera House, Salem, 3-5.

Cameron, Elia—Variety, Terra Haute, Ind.

Chip, Sam, and Mary Marble—Chase's, Washington, D. C.

Christy and Willis—Haymarket, Chgo.

Clayton, Una—Orph., Salt Lake City, Utah, 28-March 5.

Clifford and Burke—Temple, Rochester, N. Y.

Cressy, Will M., and Blanche Dayne—Orph., Spokane, Wash., 28-March 5.

Cunningham and Marion—Columbia, Milwaukee, Wis., Grand, Indianapolis, Ind., 28-March 5.

Dowell Sisters—Maj., Des Moines, Ia., Orph.

Omaha, Neb., 28-March 5.

Davis, Edwards—Proctor's, Newark, N. J.

Doherty Sisters—Orph., Los Angeles, Calif.

Dolce, Three Sisters—Shea's, Buffalo, N. Y.

Shea's, Toronto, Ont., 28-March 5.

Dupre, Fred—Lyric, Dayton, O., Hippo.

Cleveland, O., 28-March 5.

Edwards, Gus—Maj., Chgo.

Edwards, Tom—Grand, Indianapolis, Ind.

FIELDS, W. C.—Grand, Syracuse, N. Y.

Bennett's, Montreal, P. O., 28-March 5.

Finney, The—Bronx, N. Y. C.

FISHER, MR. AND MRS. PERKINS—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 28-March 5.

Fox, Imre—Hathaway's, New Bedford, Mass.

Futurity Winner—Keith's, Providence, R. I.

Gardiner and Vincent—Shubert's, Utica, N. Y., Grand, Syracuse, 28-March 5.

Geiger and Walters—Bronx, N. Y. C.

Montgomery, Al., 28-March 5.

Girls from Melba—Lane—Orph., Butte, Mont.

Gordon, Oce.—Maj., Houston, Tex.

Goyer, Julian—Orph., Oakland, Calif., 28-March 5.

Heinrich, Edwin—Grand, Indianapolis, Ind.

Taylor, Eva—Orph., St. Paul, Minn., Orph., Lincoln, Neb., 28-March 5.

Tempest and Sunshine Trio—Grand, Indianapolis, Ind.

Thompson, Dennis—Keith's, Phila., Pa., 28-March 5.

Russ and White—White, N. Y. C.

Sayre and Buckley—Piano, N. Y. C.

Steger, Julian—Orph., Oakland, Calif., 28-March 5.

Stevens, Edwin—Grand, Indianapolis, Ind.

Taylor, Eva—Orph., St. Paul, Minn., Orph., Lincoln, Neb., 28-March 5.

Tempest and Sunshine Trio—Grand, Indianapolis, Ind.

Thompson, Dennis—Keith's, Phila., Pa., 28-March 5.

Top o' th' World Dancers—Shea's, Buffalo, N. Y., Top, Topay, and Toppy—Bronx, N. Y. C., Trenton, N. J., 28-March 5.

Underwood, Franklin, and Frances Sison—Orph., Salt Lake City, U. S., Orph., Ogden, 28-March 5.

VAN, CHARLES AND FANNIE—Poli's, Manchester, N. H., Poli's, New Haven, Conn., 28-March 5.

Walsh and Lynch—Orph., Winnipeg, Man.

Walsh and Tenney—Poli's, Wilkes-Barre, Pa., Wilkes-Barre, Pa.

Waters, Tom—Orph., Memphis, Tenn., Orph., New Orleans, La., 28-March 5.

Webb, Harry L.—Bennett's, Ottawa, Ont., Bennett's, Montreal, 28-March 5.

Westworth, Vesta, and Teddy—Temple, Rochester, N. Y., Poli's, Wilkes-Barre, Pa., 28-March 5.

White's Dancing Bugs—Orph., Denver, Colo.

Wilder, Marshall P.—Alhambra, N. Y. C., Orph., Bronx, N. Y., 28-March 5.

Willard and Bond—Auditorium, Lynn, Mass.

WILL, Nat M.—Keith's, Boston, Mass.

WORLD, JOHN W., AND MINDELL KINGSTON—Lyric, Dayton, O., Keith's, Columbus, 28-March 5.

Wormwood's Animals—Centurion, Chgo.

Wormwood's Monkeys—Poli's, Springfield, Mass.

WRIGHT, HORACE, AND RENE DIETRICH—Keith's, Phila., Pa.

Young, Ollie and April—Bijou, Bay City, Mich., Bijou, Kalamazoo, 28-March 5.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 625-A, Gaetz Thea- tra, B'way and 6th St.

Great Eastern Vand. El., 220 W. 42d St., R. K. Stevens, Gen. Mgr.

HART, JOSEPH New York Theatre Building New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

NAGELY & BENNETT Box 11, Times Square Station, New York

PERKINS AND YORK 1483 Broadway, N. Y. Room 434

ROLFE, B. A. 601 Long Acre Bldg., N. Y.

The W. W. STEINER CO. Managers & Producers 312 Long Acre Bldg.

ALBERT SUTHERLAND presents

FRANK COOMBS The Sweetest Voice in Vaudeville

UNA CLAYTON March 6-12, Orpheum, Ogden, Utah.

ED GRAY

Y. O. "THE TALL TALE TELLER"

HILARIO CEBALLOS ROSALIA PHANTASTIC PHANTOMS in Vanderville

THE MOTION PICTURE FIELD.

(Continued from page 20.)

graph Company. Finding that the goods had cut off his electric light, E. Reader, of the Vitagraph Company, was faced with the dilemma of not being able to supply his customers, and particularly his English house, with films. Nothing daunted, he immediately hired a traction engine and procured a dynamo, with the result that after only a short interruption he was able to produce his own light and be independent of any outside assistance, and thus the films have been received in England without any hitch. It is not everyone who would have seen so speedy a way out of the difficulty, and we congratulate Mr. Reader on his success.

MORRIS LOSES LICENSED FILMS.

Patent Company Cancels Licenses of Morris Vaudeville Houses.

As a result of the exhibition of an unlicensed film in his American Music Hall, the Paris food picture, William Morris has had his moving picture license canceled by the Patents Company. Mr. Morris is credited with saying that he doesn't care, which may be true, since the pictures are not ordinarily given any prominence in his house, and one old film is deemed by him to be about as good as another at the tail end of a big vaudeville bill. The result, however, will be to bar all big licensed subjects from Morris houses, including the coming Roosevelt pictures and the pictures of the Jeffries-Johnson fight. The service in the Morris houses is now being furnished by an independent exchange.

INDEPENDENT FILM RELEASES.

Feb. 21 (Eclair) Face to Face. Drama. 588 ft.
21 (Eclair) Duty and Conscience. Drama. 498 "
21 (Imp.) Jane and the Stranger. 1000 "
22 (Bison) For Her Father's Honor. Drama. 14-16
22 (Challenge) The Third Degree. 1000 "
22 (Challenge) The Silent Messenger. 1000 "
22 (Nestor) In Arizona. 985 "
22 (Itala) The Dog and the Cheesemonger. Comedy. 14
22 (Lux) The Fisherman's Honor. Drama. 630 "
23 (Itala) The Runaway Slave. Comedy. 344 "
24 (Imp.) The Death of Minnesota. 14
25 (Bison) Doctor Refuses the Big Fight. Fairy tale. 980 "
25 (Panoptograph) Iron Arm's Ruse. Drama. 14
26 (Ambro) The Witch's Ballad. Fairy tale. 980 "
26 (Ambro) Why Fricot Was Sent to College. Drama. 14
26 (Great Northern) Doctor's Sacrifice. 810 "
26 (Imp.) The Governor's Pardon. Drama. 980 "
28 (Eclair) Nick Carter as Acrobat. 721 "
28 (Eclair) Castles on the Rhine. Scenic. 188 "
Mar. 2 (Lux) Sailor's Dog. Drama. 14
2 (Lux) The Gold Mania. Comedy. 14

POWERS RESUMES RELEASES.

The Powers Company (independent) resumes releases of films March 8, having been at work with a new stock company for some weeks past. It is promised that there will be a great improvement in the dramatic quality of the new issues. The company states that a new lighting plant has been installed in the studio.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Willimantic, Conn.—The Loomer Opera House; David Porter and company in *The Law of the Desert*, with special scenery and pictures, Feb. 14, 15, drew capacity houses and gave best of satisfaction. Henry Morris and company in *The Hobo and the Tramp* 21-22. Camille was the bill at the Bixton and All on Account of the Milk at the Seaside.

Hadebough and Sipe are opening another moving picture house in Huntington, Ind., and will run it in connection with the Star, which they also control. The Palace vaudeville house has been sold and will also be reopened under new management as an exclusive moving picture house.

At Watertown, N. Y., W. J. Ramsey sold his interest in Bixton Theatre to his partner, L. W. Miller, Feb. 15. Policy of house remains unchanged and Mr. Ramsey will continue as operator.

Jules Levin, of the Varsity Theatre, Champaign, Ill., has left for South Africa to look for a location for a moving picture theatre.

Fred Abley, until recently manager of the Dukates Theatre at Beloit, Miss., has gone in the moving picture business and is manager and part owner of two houses, one at Scranton and the other at Gulfport, Miss. They are both known as the Vandett.

At Concord, N. C.—The Theatorium (G. B. Isenhauer) has just installed a new Edison model B kinetoscope and increased business evidences the appreciation of the patrons. The Edison (Jones and Cochran) continued to show good business Feb. 14-15.

The Theatorium, the pioneer moving picture house of Auburn, N. Y., has closed on account of poor business. Dreamland Motion World, and Happyland are now the only ones left.

J. W. Shaw, of Concord, N. C., has opened a new house at Lexington, N. C. Licensed films will be used and as it is the only picture house there it is expected to draw good patronage.

F. Harrington and R. Watson, under the name of the Aspen Amusement Company, leased the Fraternal Hall at Aspen, Colo., and from the first of the month up to date have done a very pleasing business.

At Cumberland, Md., the Maryland Theatre and the Academy of Music report having had a season of good business, which seems to be increasing. J. Kirk, of the Wistland, also says he has had good paying business.

At Hannibal, Mo., the New Star did good

business Feb. 14-19 and the Goodwin also had a fair share of patronage.

It is now an assured fact that the new Casino Theatre at Providence, R. I., of which Dr. Thomas Black is the prime mover, will open its doors for business on March 17. The house is located on Mathewson Street and will have a seating capacity of from six to seven hundred. Moving pictures will predominate, although some vaudeville will also be presented.

At Mansfield, O., commencing Feb. 14, Licensed films, such as Vitagraph and Biograph, will be featured at the Arris, accompanied by lectures. Each point will be so thoroughly explained that any child may follow the story of the pictures, and Claude E. Heywood has been engaged for this work. Manager Georgia is sparing no trouble to make his house ideal in every way.

Correspondence

ALABAMA.

MOBILE.—**THEATRE** (J. Tannenbaum): Paid in Full 11, 12; excellent cast, to fair business. Little Nemo, with Master Gabriel in the title-role; other artists: Joseph Cawthorn, Harry Kelly, H. C. Blaney, and Almo Ehrlich. 14-16; a superb co. and equipment; the largest and most complete performance of this character that has ever been to Mobile; delighted very large houses. Cecil Spooner in *The Little Tern* 17-19.

SELMA.—**A CAD E M Y** (William Wilby): Paid in Full 10; to a large and enthusiastic audience. Little Terror 15. Tempest and Sunshine 16; matinee and night. Graustark 17; matinee and night.

ARKANSAS.

PINE BLUFF.—**ELKS** (C. E. Philpot): Bonita in *Wise, Woman and Dumb* 8; pleased a small audience. Victor Moore 9; to advanced prices. Good performance; good business. Red Mill 10; fair to good business. Tim Murphy 11 (returning in *Up in the Dollar*); as usual a strong favorite and pleased a small house, owing to Lent. St. Elmo 16. Buster Brown 17. The Girl and the Gawk March 7. Little Johnny Jones 8. Three Twins 11. Ballroom Boys 25.

HOT SPRINGS.—**AUDITORIUM** (Brigham and Head): Victor Moore in *The Talk of New York* 8; pleased capacity. The Red Mill 9; fair co.; good business. Tim Murphy 10; owing to illness disappointed a large audience. The White Squaw 12, 13; fair co. and business. Buster Brown 15. St. Elmo 16, 20. The Third Degree 22. The Prince of To-night and The Three Twins soon.

TEXARKANA.—**GRAND** (Clarence Greenblatt, res. mgr.): The Climax 9; an exceptionally fine performance; deserved a much better house. The Talk of New York 10; a most clever production, and delighted a large audience. The Red Mill 11; seemed as usual to more than satisfy a paying house. Dixie Minstrels 14. An American Hobo 16.

LITTLE ROCK.—**CAPITAL** (John P. Baird): Talk of New York 7; good performance and business. The Red Mill 8; good performance and business. Tim Murphy 9; good performance and business. The White Squaw 10, 11; fair performance and business. Black Crook, Jr., 15. St. Elmo 17, 18. Buster Brown 19. Third Degree 21.

PORT SMITH.—**GRAND** (C. A. Lick): The Servant in the House 7; fine performance; to fair house. Fulton Stock co. 8-12 in *The Bixton Robbery*; pleased crowded houses. The same co. will close a most successful season 19 in St. Elmo. For the remainder of the season Manager Lick has booked many large attractions and several repertoire cos.

JONESBORO.—**EMPIRE** (W. W. Hetherington): St. Elmo 10 pleased good business. The White Squaw 14 delighted good house. The Constance Balfour co. 18. Latimore and Leigh Stock co. 21-26. Faust March 2. Little Johnny Jones 8. The Fighting Parson 31.

MONTGOMERY.—**GRAND** (W. A. Mattox): Paid in Full 9; very satisfactory; good business. *The American Idea* 11 pleased large house. Lyman Twins 12 satisfied fair business. Little Nemo 17-19.

LEWISBURG.—**OPERA HOUSE** (Bert Davis): Pickett Stock co. in *Hello, Bill*, 11, 15 to capacity both nights; excellent co. and much appreciated; numerous curtain calls. Richards and Pringle's Minstrels 8.—ITEM: Charles Kingsley resigned and was succeeded by Bert Davis as manager of Opera House.—Citizens and tourists here are thirsty for more good amusements. Every hotel and boarding house crowded. Weather fine. Scent of orange blossoms everywhere.

GEORGIA.

ATLANTA.—**GRAND** (H. L. and J. L. De Givé): The Wagnhals and Kemper co. presented Paid in Full Jan. 31, 1 to fair business. Grace Van Stoddiford and excellent co. in *The Golden Butterfly* 4, 5 to good business. Madame Marcella Sembrich 8 to fair business. Charles A. Selon, Inc., presented *The Cat and the Fiddle* co. 11, 12 to good business. Cohan and Harris presented *The American Idea* 14, 15. Florence Davis and co. in *Are You a Suffragette?* 16, 17. Herbert Kelsey and Eddie Shannon in *The Thief* 18, 19. Klaw and Erlanger presents Little Nemo 21-26.—ITEM: (Henry D. Givé, res. mgr.): Hanlon's New Superba 31-5; excellent co. to fine business. The Sunny Side of Broadway, with Max Bloom, 7-12; fair co. to fair business. Edwin Doherty in *Strongheart* 14-16.

AUGUSTA.—**GRAND** (Charles Rex, res. mgr.): The Cat and the Fiddle 8 pleased good attendance. A Gentleman from Mississippi 9; excellent; to good house. The Girl from Biscay 10; good business; pleased. Grace Van Stoddiford 14 in *The Golden Butterfly*; delighted large audience. Madame Marcella Sembrich 15; fine audience; delighted.

ATLANTA.—**COLONIAL** (A. J. Palmer, res. mgr.): St. Elmo 11; fair, to small house. Trixie Frigana in *The American Idea* 10; excellent; to capacity house. Florence Davis in *Are You a Suffragette?* 18.

MACON.—**GRAND** (D. G. Phillips): St. Elmo, with matinee, 10, to small business. Florence Davis in *Are You a Suffragette?* 18, with matinee, pleased fair business. A Gentleman from Mississippi 10; pleased a good house. *The American Idea* 17. *The Thief* 21.

BRUNSWICK.—**GRAND** (W. A. Finney): A Gentleman from Mississippi 11; pleased to a

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TY-FIVE Minutes from Broadway 7; good; to capacity.

ASPEN.—**WHEELER OPERA HOUSE** (Shanahan and Yates): Fine houses were in attendance at motion pictures 1-12. Beverly 15.

CONNECTICUT.

HARTFORD.—**PARSONS** (H. C. Parsons): George M. Cohan's musical play, *The Man Who Owns Broadway*, packed the house for three performances. Fred Raymond Hitchcock, the star, had a good vehicle in *Funny Lyons* to display his funny mannerisms and peculiar style of comedy, which was a class by itself and very droll. Pier Babette made a fine appearance and sang well. Stan Ford, as usual, was dignified, well groomed and in good voice. Mark Sullivan in lively dancing and clever impersonations made a big hit. The chorus was unusually comely and handsomely gowned, the scenery elaborate and the entire performance very Cohan-esque. Ben Great Players 17-19. Queen of the Moulin Rouge 21, 22.—ITEM: Dramatic editor W. A. Graham of the *Courant*, widely known in the profession, has broken into politics (his first offense), as candidate for councilman in the 19th Ward, to the election of which he has a "cinch." The Beefsteak Club will hold a St. Valentine Jubilee Dinner 19. A. DUMONT.

BRIDGEPORT.—**JACKSON'S** (Ira W. Jackson): Fully appreciated was Bright Eyes 9, 10, both as to music and presentation; if Florence Holbrook's over-fence song and Cael Lee's baseball epic don't score in New York nothing will. Charles Dickson, Karl Haschka, Joseph M. Gaitan and others were in town to welcome the show. Vanderbilts and pictures 11-15. James E. Heron in *Samson* 16.—ITEM: For several visits of Guy Burgess and "Maud" the local playgoers have had their doubts about the fairness of the track-music price offer. They were increased 11 at performances with a volunteer rider and made things hot for Burgess that he had to "give up" \$50 to the successful rough rider.—During the week Burgess and Edward Davis got into an altercation over Burgess's alleged brutality and Burgess attacked Edward's elaborate scenic setting for *A Picture of Dorian Gray*. Suit is returnable here.—Peter, the anthropoid, held a private reception 13 and daily public ones 14-19.

W. P. HOPKINS.

STAMFORD.—**A L H A M B R A** (Beacon Amusement Co.): *The Watcher* 12; gave two performances; the matinee to very small, but appreciative audience, and at night to fair business; such sterling players as make up this performance. *The County Sheriff* 10; fair co. and business. Graustark 11; matinee and night; to good business; co. very good. *The Phantom Detective* 12; to only fair business. *The Flints*, hypnotists, 14-19.

BELGIN.—**OPERA HOUSE** (F. W. Jenkins): A Girl of the Mountains 12; capacity at matinee, fair house at night; pleased greatly at popular price. *Highway Hall* (local talent) 17, 18. *The Soul Kiss* 19. Howe's moving pictures 20. John G. Young in *The Monks* and *The Girl* 21. *The County Sheriff* 26.—ITEM: *The Goddess of Liberty* indicates for a big performance March 11, 12 in the Casino, in aid of the Stamford Hospital.

NEW BRITAIN.—**RUSSWIN LYCROUM** (T. J. Lynch): Moving pictures 18; crowded house. James E. Hackett in *Samson* 18.—ITEM: Manager T. J. Lynch, of the Ruswin Lyceum, who was recently elected president of the National Baseball Association, has closed his home here, and with Mrs. Lynch have taken up their residence in New York city.

WATERBURY.—**POLIS** (Harry Parsons): Raymond Hitchcock in *The Man Who Owns Broadway* 10 to a crowded house. Cecil Leon and Florence Holbrook, supported by a good cast, in Bright Eyes 11; the evening with a well pleased audience 12. James E. Hackett in *Samson* 18, 22. *A Yankee Prince* 23.

MERIDEN.—**POLIS** (A. E. Culver, res. mgr.): Bright Eyes 11 to 12. B. O. gave splendid satisfaction. Vanderville and moving pictures 14-15. James Hackett 19. *The Yankee Prince* 21. *The Queen of the Moulin Rouge* 24. *The House Next Door* 25.

CALIFORNIA.

OAKLAND.—**MACDONOUGH** (H. H. Campbell): Marie Cahill in *The Boys and Betty* 7, 8; well rendered; finely costumed chorus. *The Virginian* 10-12; fine production, to good attendance. Rose Melville in *Sis Hopkins* 13, 14.—ITEM: **LIBERTY** (H. W. Bishop): Bishop's Playhouse presented *Misery* 7-12; very elaborate production, to packed houses. Brewster's Millions 14-20.

CHICO.—**MAJESTIC** (Nick Turner): Charles B. Hanford in *The American Lord* 9; pleased a good house.—ITEM: Nick Turner, former manager of the Majestic, has been appointed manager to succeed Carl W. Brasier, resigned.

MARYVILLE.—**THEATRE** (F. C. Atkins): Charles B. Hanford in *The Taming of the Shrew* 8; very fine production, to nice house. Henry Miller's *The Great Divide* 11.

FLORIDA.—**ST. AUGUSTINE.**—**JEFFERSON** (A. M. Taylor): The Manhattan Opera co. Jan. 31-5; offered *Fra Diavolo*, *Olivette*, *Mascot*, *Bohemian Girl*, *Martha*, *Marianna*, *Jack and the Beanstalk*, *Pinafore*; excellent performances; large well pleased audiences greeted each performance. St. Elmo 7; small house; excellent performance. William Owen and co. in *Othello* 8; good house and performances. Florence Davis in *Are You a Suffragette?* 11, 12; fair house; crowded house, *Amateur night* 10; crowded house, *Amateur night* 11; From present indications crowded houses will greet *A Gentleman from Mississippi* 15 and *Cohan and Harris* in *The American Idea* 18.

DELAWARE.—**WILMINGTON.**—**AVENUE** (Conness, Edwards and Roth): *The Girl I Left Behind Me* 14-19. *The Squaw Man* 21-26.

CALIFORNIA.

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BELVIDERE. — DEBTHICK'S OPERA HOUSE (Loop, Dysart and Pierce): Man of the hour 9; good attraction to good business. Bond B. Troubles in the title role took exceptionally well. Arizona 11 (local talent); good to good. Paid in Full 18. County Sheriff 22. Man of the Hour March 11. Traveling Salesman April 26.

ROCKFORD. — GRAND (George C. Beckert): They Loved a Lassie 11 pleased a large house. Grace Hayward co. presented The Man from Mexico 7-12; good business. —MAJESTIC (Robert Sherman): The Sherman Stock co. presented The Blue Grass Boil and The Silent Slave 7-12 to fair business.

BRANDSTOWN. — GRAND OPERA HOUSE (William H. Bepple): The Hickman-Bessy co. 18-19 good co. opened to big business with The Newcomer Girl 1-11. Plays for remainder of season. St. Elmo: The Gamekeeper, A Daughter of the Ghetto, The Human Slave, Bonnie Annie Laurie, Mary Jane and Her Teddy Bear.

PEORIA. — MAJESTIC (Henry Sandmeyer, Jr., gen. mgr.): The Newlyweds and Their Baby 10-11; excellent business; pleased. The Lion and the Mouse 15-16; fair co.; good patronage. The Smart Set in His Honor the Barber 17-19. Montana 20-22. A Gentleman from Mississippi 23.

TAYLORVILLE. — ELKS' (Jerry Hogan): The Girl at the Helm 8; good co.; large audience. Granstark 10; excellent co.; big business. Old Fiddlers' Contest 14. Mr. Hopkins 15. William Sterling, Battle 17 (lecture). Hickman-Bessy co. 21-29.

CHAMPAIGN. — WALKER OPERA HOUSE (R. Kahl): The Girl at the Helm 11; good co. and well pleased house. Granstark 12; excellent co. and packed house; matines well attended. A Gentleman from Mississippi 19.

MORRISON. — AUDITORIUM (A. R. Lewis): Gertrude Miller Concert co. 14 (lecture course) good; to large house. Shadowed by Three 22. A Girl of the Mountains March 1. Chicago Glee Club 4.

PRINCETON. — APOLLO (H. L. Sharp, gen. mgr.): Berlin Kuna Baker (lecture course) good; to large house. A Girl at the Helm 11. Pleased a good house; fair co. Johnson and Ketchell fight pictures 16. Minstrels 24.

MONMOUTH. — PATER OPERA HOUSE (H. R. Webster): Maxwell-Hall Stock co. 7-12; good and packed houses. St. Elmo 14; good co.; well acted; medium house. Wissinger Brothers co. 21-29.

STYLATOR. — PLUMBE OPERA HOUSE (J. Williams): The Little Homestead 8; fair business; satisfaction. Shadowed by Three 15; large audience; pleased. Latimore and Leigh Stock co. 26.

MATTISON. — MAJESTIC (L. Koehler): The Golden Girl 10; packed a pleased house. The Girl at the Helm 10; pleased good business. The Phantom Detective 11 satisfied fair house.

OTTAWA. — THEATRE (M. Duffy): The Time, the Place and the Girl pleased good house 13. The Goddess of Liberty 16.

INDIANA.

SOUTH BEND. — OLIVER OPERA HOUSE (Harry G. Sommers): Imperial Stock co. 7-12; to good business, in Hello, Bill, Wall Street Detective, The Great Deveraux Case, Wedded and Parted, Marching Through Georgia, The Vagrant, Lena Rivers, In the Heart of the Storm, A Runaway Match, and Wormwood. Elbert Hubbard 14; lectured on "Untapped Reservoirs," to large house. Howe's moving pictures 17. National Stock co. 21-26. —AUDITORIUM (Harry G. Sommers): Shadowed by Three 15; furnished many thrillers. Slatatkoff 8; drew well. May Robson 11 in The Rejuvenation of Aunt Mary; delighted large audience; she was also supported by Jack Story, Miss Saville, Fay Compton and Harry Cowier. They Loved a Lassie 15. House of a Thousand Candles 22. Minstrel Benefit in The Prince Donna 24. —INDIANA (Thomas Muse): Indiana Theatre Stock co. In Sky Farm 8-12.

GOSHEN. — JEFFERSON (Harry G. Sommers): Sidetracked, with James F. Fulton, 9; fair; to light business. May Robson in The Rejuvenation of Aunt Mary 10; best of satisfaction; excellent attendance. Howe's travel pictures delighted large audience 14. Mae LaPorte started five nights' and one matinee engagement, with When Hearts Are Young 18; pleasing good business. Granstark 22. The House of a Thousand Candles 24. The New

Sunny South 25. The Golden Girl, with Marie Flynn and Willard Curtiss, 28. Ross Stahl in The Chorus Lady March 1. Norman Hackett in Classmates 5. The White Squaw 10. Three Twins 11.

WABASH. — EAGLES' THEATRE (C. A. Holden): The Orpheum Stock co. 7-12 in The Parish Priest, The Garrison Girl, Mrs. Temple's Telegram, A Quaker's Tragedy, Sherlock Holmes, in the Mouth of the Cannon, Soldier of the Empire; great pleased good business. —HARRIS' OPERA HOUSE (William Steuart): Gay Morning Glories 9; good attraction and business.

HUNTINGTON. — THEATRE (H. B. Rosebrough): Majestic Theatre Stock co. 9; played to fair house and gave good satisfaction.

DETROIT. — THEATRE (H. B. Rosebrough): The Orpheum Stock co. 7-12 in The Parish Priest 21-25. Granstark 19. Girl at the Helm 7. Culhane's Comedians 14-19. The House of a Thousand Candles 22. Polly of the Circus 24.

MICHIGAN CITY. — OPERA HOUSE (Otto Dunker): They Loved a Lassie 15 to good house; splendid attraction. The Man on the Box 15 drew a fair house; pleased. Lyman H. Howe 18. Granstark 19. Paid in Full 21. The Money and the Girl 24.

BLOOMINGTON. — HARRIS' GRAND (R. H. Harris): Burleigh Cash co. 7-12; played to good business; co. exceptionally strong. Whiting's Musical Comedy co. 14-18; pleased capacity houses. The Travelling Salesman 21.

UNION CITY. — UNION GRAND (R. J. Fisher): The Olmaz 10; gave excellent satisfaction to good business. Ann Swinburne made a decided hit. Just a Woman's Way 23.

TIPTON. — MARTS (N. A. Marts): Guy Stock co. 7-12; opened in My Jim; good co. and satisfactory patronage. Henderson School Boys and Girls 17-18.

LAFAYETTE. — DRYFUR (Cary P. Lane, James B. Edwin): Allen Stock co. 14-19. —VICTORIA (James B. Edwin): Jolly Widow 14-18. Gay Morning Glories 18.

AUBURN. — OPERA HOUSE (J. G. Henry): Adrienne, M. Newell, monologues, 11; full house and excellent satisfaction. Majestic Stock co. 15 in Too Much Mother-in-Law.

LINTON. — GRAND (R. E. Boher): George Sidney in The Joy Riders 10 played to best house for two seasons past; excellent co.; more than pleased.

EVANSVILLE. — WELL'S BIJOU (Charles H. Swett): Tempest and Sunshine 12 pleased two fair houses. A White Squaw 17. Israel 18.

PRINCETON. — KIDD (George P. Kidd): The Blanden Players 14-19; fair night presented good house. The Thief March 1. The Traveling Salesmen 17.

LOGANSPORT. — THE BATHER (Nelson Fred Smyth): Just a Woman's Way 13. A Gentleman from Mississippi 18. Eight Bells 22. They Loved a Lassie 24.

RICHMOND. — GRENNETH (H. G. Sommers): Nibel May and the Allen Stock co. 7-12; good business.

LOUISIANA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Hillsworth): The Girl Question 14. Just a Woman's Way 17. A Pair of Country Kids 19. —ITEMS: The Correll-Fane co. has succeeded the Nickerson Brothers co. in stock in the Mirror Theatre in Des Moines. The ministers at Austin, Minn., have started a crusade against Sunday theatres in that city, but thus far have failed to line up the City Council favorable to such an ordinance. —Sesie Jackson, whose home is at Newton, Iowa, and who was formerly a member of the Chasse-Lister co., is now featured as leading woman of the Van Dyke and Eaton co. in permanent stock at the Auditorium in Des Moines. —The Opera House at Greenwood, Iowa, having been sold to the Odd Fellows, Manager Albert H. Schermer, who has had charge of the house for several years, retires and will engage in commercial lines in Chicago. —Frank G. Moorhead, a well known Des Moines journalist, has become press agent for the Foster and Grand Opera houses in that city. —Ed Millard, who is now active manager of the Foster and Grand Opera houses in Des Moines since the death of the owner, William Foster, left 18 for New York, where bookings for these two houses will be completed for this season. Mrs. Foster announces that no change will be made in the management of either house this season, and

that Mr. Millard will continue in charge. —John L. Shipley is doing the press work for the Princess Theatre in Des Moines.

FRANK E. FOSTER.

MARSHALLTOWN. — N.E.W. ODEON (Buddy Brothers): Human Hearts 4 pleased small house. The Man on the Box and John Hicks 5; played to packed house. Thorne and Orange Blossoms 6 pleased good house. —Lester 7-11. Little Homestead 12; matines and evening; pleased fair houses. The Girl Question 13; Willie Dunlay, Alice Sullivan, Lillian Logan, and a fair co. pleased a good house; Alice Sullivan's impersonations were main features. A Texas Ranger 14 pleased a fair house. Three Twins 17. The Girl and the Stamps 20. Ervin Strong Stock co. 21-27. Lillian Russell in The First Night March 1. —ITEMS: Sidney Powell, who appeared here in The Time, the Place and the Girl, was seen here earlier in the season with The Girl in the Grandstand. —Margaret Morland, who is a general favorite in Iowa and who has been with Donald Robertson's co., will soon appear with William Faversham in The Winning Way. Miss Morland will be the only woman in the play. —Collins in Des Moines has been granted a license free of charge by the City Council permitting the presentation of plays there. —This State seems to be greatly agitated over the closing of theatres on Sunday. The ministers have all joined hands in a general crusade against them.

BURLINGTON. — OPERA HOUSE (Chamberlin-Harrington Co.): Three Twins 9. Louis Manks in The Man Who Stood Still 10. Jubilee Singers 12 to bad business. Soul Kiss, with Miss Pertina, to fair business. Goddess of Liberty, with Hallie Fisher and George Parsons, 18, and it looks as though the Grand will have to hang some on the gas jets. London Life 19. A Gentleman from Mississippi 21, with Burr McIntosh and Willi Dasing, Girl of the Mountain 22. —ITEMS: Although The Three Twins made its third appearance in Burlington, they played to practically capacity. Florine, sweetie, as the spookies Yama-Yama certainly won by very nicely, and although we have seen Specie McCoy twice before, we didn't mind much. —Louis Mann certainly pleased in The Man Who Stood Still; every one wants to see him again. Business is certainly coming up.

WATERLOO. — SYNDICATE (A. J. Husby): The Girl Question 11 pleased good business. A Texas Ranger 12; fair business. Three Twins 13. North Brothers Stock co. 21-26. —WATERLOO (A. J. Husby): Ervin Strong Stock co. 7-12 played to good business; presented Across the Rio Grande, Thorns and Orange Blossoms, Way Out West, Hearts and Flowers, Dr. Jekyll and Mr. Hyde, The Gambler and the Lady, and Hearts and Flowers, The Golden Girl 28.

PT. DODGE. — ARMORY THEATRE (William A. Dickey): The Girl Question 9 to big business; gave good satisfaction. St. Elmo 10, matines and night, to packed houses; good co.; audiences pleased. Ervin Strong Stock co. 14, 15, opened to big business 14 in Spors and Orange Blossoms. Dr. Jekyll and Mr. Hyde 18. Hickman-Bessy Stock co. 21-26. Grace Carpenter Opera co. March 30.

DUQUESNE. — GRAND (William L. Collins): Under a decree of the Henderson Circuit Court the Mayor, Commissioner on Monday, 14, sold the Park Theatre at public outcry to the Henderson National Bank for \$17,000. The bank holds a majority of the bonds of the J. H. English Theatre Co., and bought the property to protect its debt. It is rumored that Feltney and Burch, owners of theatres at Elizabeth and Owensboro, will lease the house in the event the court confirms the sale. Although it is not improbable the bank will sell the property at its first opportunity.

LEXINGTON. — OPERA HOUSE (Charles Scott): Yankee Doodle Boy 10; poor satisfaction; Manager Scott dismissed audience at end second act, refunding money. —AUDITORIUM (J. M. Perkins): Marie Dressler in Tillie's Nightmare 12; great performance; best of satisfaction; fair business only. —ITEMS: Owing to delay by L. A. N. R. R., the Dressler matinee was declared off. The management has sued the railroad co. for damages. —Entire house sold for Feltney School 17.

OWENSBORO. — GRAND (Pedley and Burch): The Blanden Players 7-12; good business; good co.; satisfaction. Plays: By Right of Sword, The Marriage of Kate, Du Barry, The Belle of Richmond, and Killarney.

FRANKFORT. — CAPITAL (J. M. Perkins): Marie Dressler in Tillie's Nightmare 11 delighted large audience.

BOWLING GREEN. — OPERA HOUSE (J. M. Roberton): Strongheart pleased big house. —ROMANOID MINSTRELS (local) 8; packed house.

KANSAS. — OPERA HOUSE (Franklin Fights): Short Course Lecture 14, 15. Vanderville (local) 16. Short Course Lecture 17. School Entertainment for Short Course 19. Tiger and the Lamb 20. M. G. M. Lecture 24.

WEBSTER CITY. — ARMORY OPERA HOUSE (Major N. P. Hyatt): St. Elmo 10; good play, to small house. —Doughas Morgan in repertoire 14-19; excellent co.; to good business. Grace Cameron Opera co. 17.

PEPPER. — OPERA HOUSE (A. W. Walton): St. Elmo 9 pleased fair house. —Bess Stock co. 14-19. Morgan Stock co. 28-March 3.

NEWTON. — LISTER'S OPERA HOUSE (Sam Lister): St. Elmo 8; fine attraction; big business.

KANSAS.

WICHITA. — CRAWFORD (R. L. Martling): Baymond Teal Musical Comedy co. in Varieties 14-18 pleased large houses. Sam's Co. The Spoons 14-19. —AUDITORIUM (A. Wolfe): Forty-Five Minutes from Broadway 3 delighted large house. Robert Edison in A Man's a Man 10; excellent, to good business. Folly of the Circus 12; good attraction to two large houses. Brewster's Millions 15. Wolfe Stock co. in Kansas 16, 17. Little Johnny Jones 18. The Servant in the House 25. The Girl of the Golden West 26. —OPERA HOUSE: Baymond Ideal Opera co. 7-12 in Sad Pasha and Olivette pleased good houses.

COLUMBUS. — McGHIE'S (W. R. McGhie): Girl from U. S. A. 8; had only fair business on account of snowstorm. The Isle of Spice 18. Faust 21. St. Elmo 25.

HUTCHINSON. — HOME (W. A. Lee): Forty-Five Minutes from Broadway 3; fine co.; to good business.

DODGE CITY. — GLUCK'S OPERA HOUSE (Martin Brothers): St. Elmo 11; ordinary performance; fair house.

EMPORIA. — WHITNEY OPERA HOUSE (Fred Corbett): St. Elmo 14; good performance, to good business.

LEAVENWORTH. — PEOPLE'S (Maurice Cunningham): Little Johnny Jones 14; proved most enjoyable, to good business.

LAWRENCE. — BOWERSOCK OPERA HOUSE (Irving Hill): Folly of the Circus 23.

KENTUCKY.

HENDERSON. — PARK (J. D. Collins): Under a decree of the Henderson Circuit Court the Mayor, Commissioner on Monday, 14, sold the Park Theatre at public outcry to the Henderson National Bank for \$17,000. The bank holds a majority of the bonds of the J. H. English Theatre Co., and bought the property to protect its debt. It is rumored that Feltney and Burch, owners of theatres at Elizabeth and Owensboro, will lease the house in the event the court confirms the sale. Although it is not

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SHREVEPORT. — OPERA HOUSE (Harry Brothers and Coleman): The Olmaz excellent co. to good business. Bunt Brown 9; good co. to fair business. Wives, Women and Song 10; excellent co. to good business. The Talk of New York 11; excellent co. to B. R. G. The Red Mill 12; good co. to fair business. The

LOUISIANA. — BOWLING GREEN OPERA HOUSE (J. M. Roberton): Strongheart pleased big house. —ROMANOID MINSTRELS (local) 8; packed house.

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Murphy 17. A Stubborn Cinderella 22. The Girl from the Golden West 26, 27.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Cohan and Harris' Minstrels 15; packed house; four rows deep in S. H. O., and a corking up-to-date minstrel attraction. George E. and his all favorite, made a decided hit with thirty minutes' matinee; especially pleasing was the fine tenor voice of Will Oakland. Quincy Adams Sawyer 16, matines and night; good co. and two good houses. Dark 17, 18. King So-Ba (local) 19. Yale Stock co. 21-22. Local Musical and Literary Club in Free Diavolo 25. Leo Fuller 26. Mandie Adams 26. Under Southern Skies March 3.

BANGOR.—OPERA HOUSE (F. A. Owen): Cohan and Harris' Minstrels 14 delighted two good audiences with the best minstrel performance ever seen here; the stage setting in first part was fine and the singers left nothing to be desired; every number was repeatedly encored; they will receive a warm welcome on their next visit. The Myrtle-Harder co. opened 18 for remainder of week to good house in The Girl Out Yonder. Young-Adams co. 21-22.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Week of 7-12: Leigh De Lucy in The Prisoner of Zenda, Clothes, The Woman in the Case, The Three of Us, The Kreutzer Sonata, and The Daughters of Men; pleased large and enthusiastic audiences.

BRUNSWICK.—TOWN HALL (H. J. Given): Circle Orpheus 7; good, to large house. Everett of Sour 8; excellent, to S. H. O. Bachelder Hall (local) 21.

MARYLAND.

CUMBERLAND.—MARYLAND THEATRE (William Odrac, res. mgr.): St. Elmo 8; excellent co. and business. The Soul Kiss 9; excellent co. and business. Miss Prager, the dancer, made a decided hit, as did Robert Lett as Mephisto. William Naughton as Kotchem, short, Grace Glitter as Susette. The scenery was good and the chorus exceptionally good. Lyman H. Howe 10 pleased a good house. ITEM: During the second act of the Soul Kiss the entertainment was nearly broken up by the loud and continuous applause for Mr. Lett.

ANNAPOLIS.—COLONIAL (Fred W. Palmer): Charles E. Chaplin Stock co. 14-19 opened with The Powers That Be to capacity business. Other plays: An Old Sweetheart of Mine, Creole Atonement, Charity Ball, Royal Mounted, Sherlock Holmes, Lamb and the Brute, Across the Atlantic, and Panther; good performances, co. and business. California Girls 26.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): The Soul Kiss 10, to crowded house and pleased. Joshua Simpkins 11, matines and night; small houses and fair. Vaudeville 14-19; opened to big houses and good bill. Vaudeville 21-22.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Queen of the Moulin Rouge 12, matines and night, with Carrie Deane, Harry Forde, Phil Riley, and a fair co.; attendance good. Bright Eyes 13, 14, 15 (night). Cohan and Harris' Minstrels 16, 17 (night). Cohan and Harris' Minstrels 21. Phil O'Con's Comedians 24-25. Concert 27.—ITEMS: Mr. and Mrs. H. S. Hadfield's new bungalow at Westwood, Mass., has just been completed and it is their intention to open it at the close of the present theatrical season.—Leo L. Lager, treasurer of the Academy, is arranging for a theatrical hall to be given in this city after Lent. The dance will take place the night that some large musical attraction is playing here.—Manager Charles A. Gostier, of King Dodge co., remembered several of his friends in this city with handsome personal books of the West.—A stock co. would be a big paying institution for some bright manager in this city in the coming season. The town is just about set.—L. L. Winchester was in town 13-14. It is reported that Louise Kent will be starred next season by a well-known manager in a new play. At present Miss Kent is meeting with great success in Silver Threads.—Robert Ousek of J. E. Dodson's co., made a short visit to his family 12-14.—George S. Gardner, Mission correspondent at Newport, R. I., has gone for a three week's trip to the West Indies.

W. F. GEE.

BROCKTON.—CITY (W. B. Gross): Concert and moving pictures 13; capacity business. The Taylor Stock co. 14-19 opened in From Farm to Factory to large and pleased audience. The De Lacy Stock co. 28-March 5.—ITEMS: Manager John L. Owens, of Sheedy's Theatre and owner of the lease and contents of the Orpheum Theatre, has sold his interest in the latter house to McCue and Cahill, managers of Hathaway's and the McCue and Cahill moving picture house on Ward Street.—McCue and Cahill have changed the policy of Hathaway's from a 10-20 house to prices 20-30-50, and are giving good bills to large and appreciative audiences.

WORCESTER.—THEATRE (J. F. Burke): Leo Fuller and Her Muses in The Ballet of Light 12, good co.; good business 13; advanced price. Love Among the Lions 14. Miss Adams 15. St. Elmo 16. Jacob Adler 21. J. E. Dodson in The House Next Door 24. Under Southern Skies 25, 26. Mandie Adams in What Every Woman Knows March 1. The Yankee Prince 4, 5.—FRANKLIN SQUARE (Joseph A. Mack): Thomas Jefferson in Rip Van Winkle 14-19; fine co.; good business. The Rats in King Casey 21-26. In Panama 28-March 5.

HAVERHILL.—ACADEMY (Will H. Stevens): Vaudeville 14-19; a first-class attraction; played to the largest houses vaudeville has ever been able to get at the Academy. This was due partly to the splendid advertising done by Manager Stevens and partly to the excellence of the bill. Quincy Adams Sawyer 20, with James Thatcher as Quincy. The Whimsical King 21, 22, given by the Wachusett Club. Vaudeville 28-March 5.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Bright Eyes 16; large and pleased audience. Cohan and Harris' Minstrels matinee and

evening 19.—ITEM: The management of this house has decided, beginning 22, to fill in all open dates with vaudeville and moving pictures.

ROCKLAND.—OPERA HOUSE (John J. Bowler): Flower Kingdom to capacity 14. Exhibition Drill of Uniformed Bank 15. Vaudeville Sketches by Bert and Will Adams 16. The Venerable Savage 17. Ralph P. Hawkes' Minstrels 18.

NORTHAMPTON.—ACADEMY (B. L. Potter): Dockstader's Minstrels 17. Howe's pictures 19. Nasimino March 19.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billman): Fritzel Schell 20. A Fool There Was 22.

MAJESTIC (Orin Stair): The Heart of Alaska 10-12; fair, to fair business. Arizonas 12-16; good, to fair business. The House of a Thousand Candles 17. Grand Divas 20-25. School Days 27-March 3.

GARRICK (Frank Rose): Hall's Associate Players in A Daughter of the People 10-12; satisfied fair business. A Cowboy's Romance 13-16; also pleased fair business. Annie Laurie 17-19.

ADRIAN.—CROSWELL OPERA HOUSE (G. D. Hardy): Lyman H. Howe 10 to crowded house, giving the same good satisfaction they always do. Girl from Hector's 11, with a good co. gave satisfaction to very large house. Manhattan Stock co. opened 14 in Little Miss Robinson Cruise for week of repertoire and gave excellent satisfaction to packed houses. Tom Marks 21-26.

COLDWATER.—TIRBITS OPERA HOUSE (John T. Jackson): Lyman H. Howe's Travel Festival 9 to a very large and well pleased audience. A Girl of the Mountains gave satisfaction to fair attendance 10. Indications are that The Man on the Box will get a full house 18. Rosalie Mason Stock co. 21-26. The Man from Home March 3. Norman Hackett in Classmates 9. The White Squaw 18.

BATTLE CREEK.—POST THEATRE (R. E. Smith): Preston P. Bricker in Too Much Mother-in-Law 15; two performances; large houses; fairly pleased. Jack Johnson and Vanderville on 16 packed house; highly pleased.

NEW BIJOU (W. S. Butterfield): The Golden Girl March 4.

KALAMAZOO.—FULLER (C. H. McGuire): Jack Johnson 14 appeared to fair houses. Powers' Hypnotic Comedy co. 15-19 pleased large audiences. House of a Thousand Candles 21. Girl in Full 22. The Great Divide 24. Girl 24. The Helm 26. House of a Thousand Candles 27. Chorus Lady March 1. The Three Twins 14.

PORT HURON.—MAJESTIC (Sam Hartwell): The Girl from Hector's 12; good business and pleased. Mrs. Wiggy of the Gabbage Patch 13-16. Polly of the Circus 4. The Royal Chef 5.

CHICAGO.—THOMAS OPERA HOUSE (Dorothy and Lillian): A Texas Cattle King 12 to fair house. William Webb in The House of a Thousand Candles 15; very good performance to fair house. The Man on the Box 26.

OWOSO.—THEATRE (A. H. Cohen, res. mgr.): Tempest and Sunshine 14; pleased. The Girl I Loved a Long Time 27.—ITEM: Howard Brandon, manager of Tempest and Sunshine co., was made a member of the Elks by the local lodge 15.

ANN ARBOR.—WHITNEY (A. G. Abbott): The Three Twins 5 more than pleased two packed houses. Grace George 5; nine curtain calls; S. H. O. The Girl from Hector's 10; very good; big business. Field's Minstrels 22. The Golden Girl March 5.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): May 14. Paris Stock co. 13, 14; two good attractions; business good. Man on the Box 18. Granstark 20. Girl at the Helm 25.

DOUGLASS.—BRICKWITH MEMORIAL: Lyman H. Howe's moving pictures 16. The Man on the Box 17. Gertrude Penny in Granstark 21.

ALPENA.—TEMPLE THEATRE (W. B. Roberts): Dougherty Stock co. 7-12; good co. to fair business. William Phillips, old-time Alpene favorite, well received.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (M. H. Widgeon): Sunny South 14 pleased good house. The Toymakers 18. Man on the Box 21.

MUSKEGON.—GRAND (Lou Somers): Powers' Hypnotic co. mystified fair business 7-12. House of a Thousand Candles 20.

HANCOCK.—KERRIDGE: Carl W. Cook Stock co. presented Jim the Westerner, and Daughter of the South 7-12; good houses.

CADILLAC.—THEATRE (Tom Kress): House of a Thousand Candles 10; fair performance and business. The Great Divide 22.

JONESVILLE.—NEW THEATRE (N. H. Widgeon): The Girl at the Helm March 5.

MINNESOTA.

DULUTH.—LYCUM (C. A. Marshall): A Stubborn Cinderella 6, 7; very good, to well filled houses. Chianti on the Orpheum 8; fair, to fair business. The Yankee Doodlist 9, 10; fair, to fair patronage. James J. Jeffries and Frank Gotch 12, to packed houses; audience fairly well pleased. The Traveling Salesman 14, 15; full houses, to well pleased audiences.

WINONA.—OPERA HOUSE (O. F. Burman): Mock Mad Ali Dramatic 6-13; fair, to well filled business. The Country Minister, The Girl from Arizona, If It Weren't for Father, Heart of Gold, The Favorite Son, Wanted, a Wife, Polly of the Circus 14. The Traveling Salesman 15. The Moonshiner's Daughter 20. Three Twins 26.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson): The Traveling Salesman 13; fair house; enjoyed. As You Like It 15 (O. F. Walker production).—ITEM: Ernest Fisher, Harry McDougal, and Miss Mitchell, of the Ernest Fisher co., were injured in a railroad wreck just north of St. Cloud 12; only temporary injuries.

ST. PETER.—LUDEKE BROTHERS' OPERA HOUSE (Luise Ludeke Brothers): Minstrels (local) 8 to S. H. O.; good. Gertrude Miller Concert co. canceled; impossible to get here. Girl Question 18. Traveling Salesman 25.

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Moving pictures on dark nights to continued good business.

ALBERT LEA.—BROADWAY (F. H. Maloney): Dark 7-12. Only a Woman's Way, matinees and night, 7; good business; pleased. The Girl Question 17. The Three Twins 20. Flora De Voss co. 21-25. The Traveling Salesman 28.

ROCHESTER.—METROPOLITAN (L. R. Letter): Flora De Voss co. 14-18. The Girl Question 19. The Traveling Salesman 22. The Moonshiner's Daughter 23. The Edmund-Carlton co. 25-March 8. Bernard Daly co. 10.

PARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Moving pictures 8-14. The Girl Question 17.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): Trixie Friganas in The American Idea 9 pleased good business. Elliott Dexter in Prince Chap 10; fair business satisfied. Paid in Full 15. Tim Murphy 16. The Third Degree 26. The Prince of Te-Night March 4. Florence Davis 8. Commencement Day 15.

MERIDIAN.—OPERA HOUSE (W. E. Jones): The American Idea 10; good co.; fair business. A Stubborn Cinderella 12; good co. and business. Granstark 15. Elliott Dexter in The Prince Chap 16.

TUPELO.—OPERA HOUSE (E. W. Armstrong): Granstark 8; delighted good business; Mrs. Boatman and Walter Ballard (local talent) rendered some catchy music.

COLUMBUS.—THEATRE (James Newby, Jr.): Tempest and Sunshine 8; to good business. Granstark 12; matines and night; to good business and performances. The Prince Chap 15.

BILOXI.—DUKATES (Harry Knox): The Lyman Twins 8; failed to appear. Forty-Five Minutes from Broadway March 7.

MACON.—NEW LYCUM (S. J. Feilerman): Tempest and Sunshine 7; fair, to good house. Granstark 10 pleased a packed house.

MISSOURI.

ST. JOSEPH.—TOOTLE (G. U. Phillips): The Sep Kiss 8 was well received by good business. St. Louis Symphony Orchestra 9 rendered an excellent programme; business light. Robert Edison in A Man's Man 12; a splendid co. and presentation; the star responded to a curtain call; business fair. Little Johnny Jones 13. Louis Mann in The Man Who Stood Still 17. Charles E. Mack in Come Back to Erin 18. King Doug 19. NICKEL (U. S. Phillips): Young Buffalo in New York 8-9; cast especially good. Young Buffalo, Charles Drake, and Carolyn May deserving special mention; business good. Jardin de Paris Girls 10-12; a burlesque attraction of higher class than usual; co. and business good. The House of a Thousand Candles 13-18. The Brigadiers 17-19.—AUDITORIUM: Rhoda Royal Circus 21-26.

HANNIBAL.—PARK (J. B. Price): The Third Degree 8; excellent co.; good house. The Servant in the House 19; good co.; fair audience. The County Sheriff 13 pleased two good houses. The Newlyweds and Their Baby 14. Montana 16. St. Elmo 19. The Guy Stock co. 21-26. The Isle of Spice March 1. Lillian Russell 8.

BUTLER.—OPERA HOUSE (J. A. Trimble): The Missing Miss Miller (local benefit) 8; pleased largest house of season. James L. McCabe in The Irish Senator 19; good; fair business. The Floyd 15. The Land of Nod 26.

MEXICO.—OPERA HOUSE (A. B. Waterman): The Texas Ranger 16. Little Johnny Jones 25. Isle of Spice 26 (return).

MONTANA.

BUTTE.—BROADWAY (James K. Hassel): David Warhol 14-16. Stubborn Cinderella 20. Olga Nethersole in The Writing on the Wall and Sapho 22, 23. The Wolf 27, 28. Louis James in Henry VIII. March 6, 7.

NEBRASKA.

LINCOLN.—OLIVER (C. E. Schrung): The Invader 7, 8; good, to fair houses. The Girl 9; good, to capacity house. The Girl 10; good, to well pleased small houses. St. Elmo 11, 12; was good, to fair houses. In Wyoming 15, 16. Louis Mann 18. Robert Edison 19. King Dodo 21. William H. Crane 22. Lillian Russell 24.—LYRIC (L. M. Gorham): Under Two Flags 7-12 was excellent, to capacity. Young Mrs. Wintrop 14-19. Lord Chamly 21-26.—ITEMS: The Orpheum played to good houses, in spite of Lent and rival attractions, 7-12. Horace V. Noble and Teresa Loraine (Mrs. Noble), who left the city 12 for an engagement in Denver, were accorded an ovation their last week here. Mr. Noble has been with the Lyric co. as leading man for two years and as producing manager this season. He was succeeded by Frank Denithorne, of San Francisco, as leading man, who opens 14 in Young Mrs. Wintrop.—Don C. Despau, manager of the Elite Theatre, and president of the Lincoln Baseball Club of the Western League, is in Chicago attending the annual meeting of that league. FOREST W. TEEBEE.

FREMONT.—LARSEN (W. A. Lowry, res. mgr.): The Girl Question 12 drew well and filled house. The House of a Thousand Candles 13; fair, to well pleased audience. The Girl Question 14-15; was warmly received by fair capacity audience and repeated the big success scored upon its first visit; Isabelle D'Armond and George MacFarlane came in for a large share of the applause, their songs being repeatedly encored. Lew Dockstader's Minstrels had two immense audiences 15; the performances scored well. Bert Lyell Stock co. opened for an indefinite engagement 21. St. Elmo will be put on for the opening week's bill.—ITEMS: James H. Rhodes, res. mgr.): Rose Rydel's London Belles were popular with crowded houses 16-18; and did big business. John W. Jones' Beauties 14-16 and did big business; John W. Jones' Beauties 17-19, in conjunction with the 20th Century Girls, 20-22.—GAETTE (H. B. Nichols): Empire Buccaneers 15-18; had a large following; the programme, besides Tom McKee, included an excellent array of vaudeville acts. Dinkin Yankees Doodle Girls 14-16; did a heavy business; the female contingent was led by Sadie Hoisted, Fashion Plates 17-19. Topsy Talk 21-23. Lady Buccaneers 24-26.—PROCTOR'S: Had a splendid bill this week, headed by Thomas J. Ryan-Richfield co. in their very amusing sketch, Mac Haggerty, M. D., which made a strong hit.—ITEM: A most unusual performance of Victorian Sardou's three-act comedy, La Papillon, was given by the French Dramatic Club of New York city, at Central Hall 12. Their work would never be heard for amateurs, so excellent was their acting. M. W. Wildenstein headed the cast. The attendance was large and highly appreciative. The management was under the auspices of the Alliance Francaise.

GEORGE W. HERRICK.

ROCHESTER.—LYCUM (M. W. Wohl): A Fool There Was 14-16; big business. Robert Hilliard as the husband gave a fine and vigorous

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Wizard of Wiceland 11 pleased a light house. Clara Turner co. 14-16; excellent co.; fair business. Produced A Thief in the House. A Modern Lady, Godiva, Madame Du Barry.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus. mgr.): Sherman's moving pictures 12 satisfied good attendance, matines and night. Quincy Adams Sawyer 24-26. Sherman's moving pictures March 5.

PORTSMOUTH.—THEATRE (F. W. Hartford): Phil O'Con's Comedians 14-16; played to good business and pleased. Sherman and Washburn's pictures and vaudeville 17-19.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: Notwithstanding the great storm of 11 Mr. Fliske had a very large audience to see his Savoyation 11. A great performance was expected and expectations were fully realized not only in the co. but in the way the play was mounted, every detail being carried out to the smallest item. Hal the Circus Gal was the attraction put forward for two performances 12. As an attraction it was very weak, the audience being small and not very appreciative.

The old time melodrama has had its day; audience are looking higher when they go to a regular theatre; they get their melodrama at the motion picture house for five cents. Kirk Brown Stock co. 21-26.—ITEMS: Charlie Heilinger is giving his patrons the first showing of the great Paris pictures which are exciting a great amount of wonder.—Jacob Endel has sold out his Lyric Theatre and will give up the motion picture business here.

ALBERT C. D. WILSON.

BURLINGTON.—AUDITORIUM (Charles M. Lansing): Vaudeville performances arranged under the direction of Manager Lansing for the regular mid-week attraction. Shows given 10 and 17; the varied bill gave audience satisfaction to 10 and 17. The Girl from Hector's 25, with The Third Degree following.—ITEMS: Mrs. Charles Zell, of New York city, mother of Gladys and Gladys Zell, who had part with Montgomery and Stone in The Old Town, visited friends in this city, where they formerly resided, last week.—The Burlington Burnt Cork Minstrels have begun rehearsals for their annual minstrel entertainment, to be given at the Auditorium. Fashionable folks eagerly look forward to this, the society event of the season.—The Burlington County sisters were entertained by Guy Brothers' Minstrels at the theatre, M. Holly, N. J., 18.

ATLANTIC CITY.—NIXON'S APOLLO (Fred W. Moore): Cohan and Harris' co. in the Yankee Prince 10-12; to packed and appreciative audiences. The Cowboy and the Thief 14-15; good business and performances. M. Thomasen's co. presented his all-star Yiddish co. in his First Love 14. John Drew in Inconstant George 15, 16. Theodore Roberts in The Barrister 15, 16.—SAVOY (Harry Brown): The Savoy Stock co. to commence its 10th season 14-15. Brown's in Town in the co. included Phyllis Carman, Eddie Greenwood, Estelle Bradford, Violinist Raymond J. Biomer, William F. Crockett, Fred F. Cummings, Harry Hay, Westropp, Rogers and Walter Gornley.

CAMDEN.—CAMDEN (M. W. Taylor): The Savoy Stock co. presented The Cutest Girl 11-12 and opened to big business. Same on in Brown's in Town 21-22. Vivian Prentiss 24-25. Tavern Stock co. in Little Missouri 22-March 1.—ITEM: The Tavern Stock co. played twelve weeks here during last season and made many friends.

PATERSON.—LYCUM (Francis J. Gilbert): Offered in Panama 14-18, and the efforts of the co. met with approval. Under Southern Skies came 17-19 and succeeded in drawing good sized houses; co. capable and pleased. Hal the Circus Gal 21-22. Ward and Voices in the Promoters 23-25.

RED BANK.—LYCUM (Fred Frisch): Carnival of Sports 14; to good business; good performances. Wills Comedy 21; changed to later date.

NEW YORK.

ALBANY.—HARMANUS BLECKER'S HALL (J. Gilbert Gordon, res. mgr.): Emma Bunting supported by the Van Ooster Stock co. of New Jersey, N. J., gave a slight entertainment performance of Louie Rivers 10; drawing a very large capacity audience and repeated the big success scored upon its first visit; Isabelle D'Armond and George MacFarlane came in for a large share of the applause, their songs being repeatedly encored. Lew Dockstader's Minstrels had two immense audiences 15; the performances scored well. Bert Lyell Stock co. opened for an indefinite engagement 21. St. Elmo will be put on for the opening week's bill.—ITEMS: James H. Rhodes, res. mgr.): Rose Rydel's London Belles were popular with crowded houses 16-18; and did big business. John W. Jones' Beauties 17-19, in conjunction with the 20th Century Girls, 20-22.—GAETTE (H. B. Nichols): Empire Buccaneers 15-18; had a large following; the programme, besides Tom McKee, included an excellent array of vaudeville acts. Dinkin Yankees Doodle Girls 14-16; did a heavy business; the female contingent was led by Sadie Hoisted, Fashion Plates 17-19. Topsy Talk 21-23. Lady Buccaneers 24-26.—PROCTOR'S: Had a splendid bill this week, headed by Thomas J. Ryan-Richfield co. in their very amusing sketch, Mac Haggerty, M. D., which made a strong hit.—ITEM: A most unusual performance of Victorian Sardou's three-act comedy, La Papillon, was given by the French Dramatic Club of New York city, at Central Hall 12. Their work would never be heard for amateurs, so excellent was their acting. M. W. Wildenstein headed the cast. The attendance was under the auspices of the Alliance Francaise.

GEORGE W. HERRICK.

ROCHESTER.—LYCUM (M. W. Wohl): A Fool There Was 14-16; big business. Robert Hilliard as the husband gave a fine and vigorous

X. BAZIN'S FAR FAMED DEPILATORY POWDER
SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N. Y. CITY.

REMOVES
SUPERFLUOUS
HAIR

house. Al. G. Field 17; good, to S. R. O. Man of the Hour 25.

NEWARK.—**SHERMAN OPERA HOUSE** (E. F. Sherman): The Man on the Box 10 (good co.; to good business. Molly Baws 22. U. T. C. 28. Moving pictures on all dark sights.

CORTLAND.—**NEW CORTLAND** (L. M. Dillon): Martin's U. T. C. co. 11 to good business. The Man on the Box 14. Eddie Ferguson in Dutch a Little Queen 17.

WELLSVILLE.—**BALDWIN** (Interstate Amusement Co.): The Man of the Hour 15; to full house; gave entire satisfaction.

LYONS.—**MEMORIAL** (Burt C. Ohmann): vaudeville and moving pictures 14-15; fair business and performances.

NORTH CAROLINA.

CONCORD.—**NEW OPERA HOUSE** (S. A. Schloss): The Cat and the Fiddle 18; pleased one of the best houses of the season; excellent. The Banker's Child 17. Meadowbrook Farm 21. St. Elmo 28.

ASHEVILLE.—**OPERA HOUSE** (S. A. Schloss): The Marion Stock co. 7-12; fair co. and business. Grace Van Studdiford 18.

GREENSBORO.—**OPERA HOUSE** (S. A. Schloss): The Cat and the Fiddle 24.

NORTH DAKOTA.

JAMESTOWN.—**OPERA HOUSE** (Morris Beck): Father J. M. Cleary in lecture on "American Citizenship" for High School Course 10; fine to large house. The Girl That's All the Candy 10; pleased fair house.

BISMARCK.—**BIJOU** (E. H. L. Vesperman): B. M. Garfield presented The Girl That's All the Candy 10; fair business.

DICKINSON.—**OPERA HOUSE** (Reichert and Ray): The Girl That's All the Candy 9; pleased good house.

OHIO.

URBANA.—**CLIFFORD** (Edward Clifford): O. Antoino, a survivor of the Cherry coal mine disaster, lectured on his experience 11 to a small house. Henrietta Hollings' Dixie, the Hired Man 12; gave a creditable performance in a small house. Antoino repeated his lecture. Eddie Foy in Mr. Hamlet of Broadway 19-20.

ITEMS: The Lyric has again changed hands. Willoughby and Glick will run it as a picture house.—Milford Lyon, an expert, opened 14 for a month in a huge tabernacle hall for the purpose.

WILLIAM H. McGOWAN.

EAST LIVERPOOL.—**CHRAMIC** (William Tallman): The Time, the Place and the Girl 10; pleased good business. The Third Degree 8 filled to excess fair business. Gwendolyn Piers is Folly of the Circus 12; pleased capacity business in spite of bad weather. David Wardell in The Music Master, Rose Stahl in The Coors Lady, and George Sidney in The Joy Rider are outstanding attractions at this house.—ITEMS: Frank W. Sheen has joined the Molly May co. of Chicago.—Eibel Potts, late with The Burge master, has been visiting relatives here.—Edward L. Moore, of the Court at Wheeling, visited Manager Tallman 8.—Charlie Bippus, of the Clarksville, W. Va., Theatre, visited his friends here last week.—Gwendolyn Piers, in Folly of the Circus, closed her season here 19 and went back to New York.—J. Howard Maxwell and C. E. Wilbur, of Rock Springs Park, spent the past week in New York signing new features for their park.—George W. Clark of Newell Park, is spending the winter in California.

SPRINGFIELD.—**FAIRBANKS** (Harry A. Ketcham, bus.-mgr.): Margaret Anglin in The Awakening of Helena 10; the play pleased and the work of Miss Anglin and her co. was excellent, to very good business. The Golden Girl 14; a very pleasing musical performance, to fair audience. The Go-Go-Go-Go 10. George Abbott in September 20. Eddie Ferguson in Such a Little Queen 22.—**GRAND** (Springfield Theatre Co.): Culhane's Comedians 11-12; closed their engagement in Lena Rivers, Ralph and True Irish Hearts to fair patronage. Eddie Foy in Mr. Hamlet of Broadway 18.—ITEMS: O. D. Sawyer is the new house manager of the Grand for the Springfield Theatre Co. Mr. Sawyer had charge of the motion picture and vaudeville at the Grand a year ago and so is well known to their patrons.—Director Sun of the Sun Amusement Co., announces that he will install a stock co. at the New Sun during the summer.

BELLEFONTAINE.—**OPERA HOUSE** (G. V. Smith): Santanelli, hypnotist, Jan. 31-5 pleased large audiences. Graham Stock co. 7-10; good co. and business. Plays: The Fighting Parson, A Fool of Fortune, The Stepmother, The French Spy, Camille, A Triple Bill, A Boy of the Streets, Down on the Farm, Kathleen Marrowbone, Last Lesson, The Two Orphans, Two Nights in a Barracks, and Falstaff—closed. John W. Wren 10-14. Traveling Salesman 13-15. Hyde's Theatre Party 7-12.—ITEMS: Manager Smith reports business good this season compared with last—Theatre patrons very much pleased with Graham co. specialities.

LIMA.—**FAUROT** (L. H. Cunningham): The Trifl drew good house and gave satisfaction 11. Lynn Howe's moving pictures gave satisfaction to fair business 12-15. Edward Doyle's Orpheum Stock co. 14-20; drawing good to opening business. Grace Van Studdiford in The Golden Butterfly 22. The Traveling Salesman 23.—ITEMS: Rehearsals will begin this week for the opera Egypta, which will be produced here March 14-18; the principals have been chosen and the choruses, numbering 250, are nearly completed. It will be given for the benefit of the Y. M. C. A.

AKRON.—**COLONIAL** (F. E. Johnson, res. mgr.): A Gentleman from Mississippi 11; large business; excellent production. Dark 14-19.—**GRAND** (O. L. Eisler): Pierrot of the Plains 10-12 pleased very satisfactory business. A Knight for a Day 14-19; leads very good and satisfied the attendance. David Higgins in His Last Dollar 17-18. Monte Cristo 21-23. The Mummy and the Humming Bird 24-26. Human Hearts 28.—March 2. Buster Brown 3-5.

ELYRIA.—**THEATRE** (H. A. Dykeman): The Traveling Salesman 15; to a capacity house; gave satisfaction. His Last Dollar 21.—ITEMS: Sam Davis, director of The Traveling Salesman co., was struck by a train while unloading scenery from the car. He is in the hospital where he is well taken care of and will recover.

CHILLICOTHE.—**MARONIC OPERA HOUSE** (A. H. Wolfe): The Traveling Salesman 5; matinee and night; good performances

to S. R. O. business. New Eight Bells 7; fair attraction, to poor business. The Time, the Place and the Girl 10; fair; to good business. A Knight for a Day 12; matinee and night; good business; good co. The National Stock co. 14-19.

MARION.—**GRAND** (Edmond Bolz): The Thief 8; great success, to good house. High Rollers 8; pleased a fair house. The Traveling Salesman 11; well received by capacity house. Bert McIntosh in A Gentleman from Mississippi 14; very good, to capacity house. Eddie Foy in Mr. Hamlet of Broadway 15. The Climax 21.

BUCHURUS.—**OPERA HOUSE** (W. P. Gehrisch): The High Rollers Burlesque co. 10; fair, to good business. Isabel Carlill Beecher (au-spicies King's Daughters) 21. Powhatan (home-talent) 24. Climax 28. Dr. Thomas R. Green (au-spicies King's Daughters) March 2. T. Y. M. C. A. Minstrel 3. Home-talent 10.

FINDLAY.—**MAGISTERIO** (O. L. Gilgert): The Toymakers 12 pleased a fair house. The Traveling Salesman 13.—**GILLETTE** (William Larkins): The Manhattan Theatre co. in The Opera Singer, Woman vs. Woman, pleased good business.—ITEM: This house was sold at sheriff's sale 12. Future policy undecided.

PORTSMOUTH.—**GRAND** (C. P. Higley): The Time, the Place and the Girl 11 played to a small but very appreciative audience. George Ebner as Happy Johnny Hicks was very clever and made individual hits. Black Patti 15. A Pair of Country Girls 18.

ASHTRABIA.—**LYCUM** (S. P. Cook): Katherine Ridgway, under direction of City Lecture Course, 12; very good attraction, to excellent business. Paid in Full 16; gave very good production, to capacity house. The Mummy and the Humming Bird will follow.

WILMINGTON.—**OPERA HOUSE** (Wilmington Theatre Co.): Howe's pictures 8 pleased capacity. A Knight for a Day 11 pleased small house. The Traveling Salesman 13.—ITEMS: The Lyric has again changed hands. Willoughby and Glick will run it as a picture house.—Milford Lyon, an expert, opened 14 for a month in a huge tabernacle hall for the purpose.

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COLUMBUS CIRCLE, 59th ST.

Headquarters for Theatrical People

Handsome Furnished Apartments of One and Two Rooms and Bath

OVERLOOKING CENTRAL PARK

Room and bath, by week, \$15; two rooms and bath, by week, \$15 to \$18; by the month, \$50 to \$60.

RESTAURANT A LA CARTE

Club Breakfast, Table d'Hôte Lunch and Dinner. Meals Served to Rooms.

moving pictures 23. Thomas Jefferson in Rip Van Winkle 25.

ERIE.—MAJESTIC (John L. Gilson): Eva Tanguay in The Follies of 1900 10 pleased packed house. Madame Frieda Langendorff 11 delighted good house. Beverly 12, matinee and night, good, to good houses. Erie Concert Band 12; Professor A. Seeger and Gertrude Hank 12; Minstrels 13; pleasure fair. Paid in Full 14; good and business. David Higgins in His Last Dollar 19; good and business. Kyrie Bellew in The Builder of Bridges advance sale big. Nancy Boyer co. in The Woman's Hour, The Girl from Out Yonder, Temper and Sunshine, Sweet Clover, Polly Prim, Fair, and Trooper Billy.—PARK OPERA HOUSE (J. L. Gilson): U. T. C. 21-22; good business.

LANCASHER.—FULTON OPERA HOUSE (G. A. Teek): The Soul Kiss 12, with good co., including Julie Biddle, Grace Gibson, Aurora de Aubrey, Robert Left, William Noughton and Antoinette Smith; pleased two good-sized houses. Kirk Brown 14-15; supported by Julian Seymour and strong co.; pleased very large houses; one of the best repertoires ever appearing here; plays: The Wife, Brown of Harvard, Under the Red Robe, Classmates, St. Elmo, Monte Cristo, The Merchant of Venice, and The Man Who Dared, The Barrier 24. The Candy Shop 25.

HARRISBURG.—MAJESTIC (N. O. Miller, res. mgr.): The Kirk Brown co. had a week of fairly successful business 7-12; plays handsomely mounted and the repertoire pleased; the plays: Shylock, Othello, The Wife, The Man Who Dared, Monte Cristo, Classmates, St. Elmo, etc. The Soul Kiss 14; S. R. O. at the night performance; one of the numerous Soul Kiss co. and very clever people in the aggregate. In the Bishop's Carriage 19. The Devil's Mine 21. Ward and Vokes 22. San Tor 23, 24.

BUTLER.—MAJESTIC (George N. Burkhalter): Polly of the Circus 11; good co.; light house; third time here. Henry B. Harris presented The Third Degree 14; excellent co.; the strongest play of the season; very good house; George Sumner as Richard Brewster, Gladness James as Howard Jeffries, Jr., Marion Kerby as Annie Jeffries, and Irene Oshler as Mrs. Howard Jeffries, received numerous curtain calls; balance of the cast very capable. Buster Brown 22. Y. M. C. A. Minstrels (local) 24, 25.

FRANKLIN.—OPERA HOUSE (John Mills): Keyes Sisters Stock co. presented Little Miss Nobody from Nowhere 14; good co.; to S. R. O. Keyes Stock co. presented A Broken Heart, Lights of Frisco, The Vampire, Wyoming, My Dixie Girl, Wolf Creek Folks, The Scarlet Letter, and Romance of Arkansas 18-19. Daniel Boone on the Trail 21. Franklin Third-Class City Minstrels (benefit Opera House stage hands) 22. Buster Brown 24. Madame Frieda Langendorff in grand concert 25.

MEADE.—A CADEMY (Ben F. Mack): Paid in Full 9; very good co.; made a decided hit; to large house. Madame Frieda Langendorff 10; very good co.; to small business. His Last Dollar 15; very good co.; pleased fair business; they could put out the S. R. O. sign on a record date. Daniel Boone 18. The Mummys and the Humming Bird 22. Buster Brown 25.

OIL CITY.—THEATRE (George W. Lowder): Keyes Stock co. presenting The Vampire 10. Dr. Jackill and Mr. Hyde 11. Wyoming and Louisiana Folks 12; good co. and fair houses. David Higgins in His Last Dollar 14; good co.; poor house. The Mummys and the Humming Bird 15; business light. Paid in Full 16; presented well; fair house. Daniel Boone on the Trail 19.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Third Degree 11; to good business against a big bill; one co. and performance. High Rollers 15; to big business. Buster Brown 16; matinee and night; to capacity and pleased. Paid in Full 26; for matinee and night.—COLONIAL (J. N. Ruth): St. Elmo 9; to fair attendance; pleased.

DANVILLE.—OPERA HOUSE (C. F. Edmonson): The California Girls 10; fair; to fair business. The John B. Will Musical Comedy co. 14-16; in Two Old Crones, Sweet Sixteen, and A Trip to Atlantic City; good; to good business. The Charles K. Champlin Stock co. 21-26. The Third Degree 28.

MCKEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): St. Elmo 11; small audience; snowbound; co. fair. Daniel Boone on the Trail 14; good house; poor attraction. Buster Brown 18, 19.—ITEM: McKeesport was completely snowbound last week and the theater suffered.

NEW CASTLE.—OPERA HOUSE (E. H. Morris, bus. mgr.): Nancy Boyer Stock co. 7-12; closed with A Woman's Honor, Polly Primrose, and Trooper Billie; co. good, and attendance fair. Daniel Boone on the Trail 15; pleased fair house. A Knight for a Day 21. High Rollers 23.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Girl from the U. S. A. 10; fair business. Carolina Hudson, soprano, 15; benefit of local hospital; Powell Weaver, accompanist; fair house; very good entertainment.—ITEM: Manager Clark is in Cuba on a pleasure trip.

NORRISTOWN.—OPERA HOUSE (G. M. Southwell, res. mgr.): The Laughland co. 14-16; pleased fair business. The Soul Kiss 22.—ITEM: Chauncey Olcott co. billed for 17 canceled on account of illness; will play here later in season.

LATROBE.—SHOWALTER (W. A. Showal-

ter): St. Elmo 12; matines and night; good co.; to good business. Lucy Lee Concert co. 16 (Brockway Lyceum Bureau); good co.; to large and appreciative audience. Daniel Boone on the Trail 18.

PITTSSTON.—BROAD STREET (Thomas M. Gibbons): Dark 7-12. Al. Martin's U. T. C. co. 17. The Third Degree 25. Monte Carlo Girls 28.—ITEM: Season, so far, best ever experienced at this house. Management is very popular with patrons and traveling co.

TARENTUM.—NIXON (O. N. Reed): Buster Brown 10 pleased good business. Trip to the Moon (local) 11, 12, 14 pleased S. R. O. all three nights. The Power of Truth 15 canceled. A Jolly American Tramp 28. Keyes Sisters co. March 7-12.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): For Her Brother's Sake 11; fair attraction and business. Buster Brown, with Master Reed, 12; good attraction and business. Glaser's St. Elmo 15; splendid performance and good business.

POTTSVILLE.—ACADEMY (Charles Haussmann): California Girls 12; pleased big male audience. Soul Kiss 16; large business satisfied. Vandeville 17-19. Helen Grayce 21-26.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): The Third Degree 12; pleased small audience. St. Elmo 14; well received by large audience; capable co. Dark 21-28. Graustark March 2.

MAUCH CHUNK.—OPERA HOUSE (E. J. McLean): Between the Acts 10 (local) to large houses; staged by Harry L. Boht, music by Herbert Rex. Starr and Johnson 12 pleased a large house. The Merry Widow McCarty 15.

WEST CHESTER.—OPERA HOUSE (J. P. Small, res. mgr.): Y. M. C. A. 11; large house. Guy Brothers' Minstrels 14 pleased S. R. O. Pictures and vaudeville 15-16. Y. M. C. A. 21.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Toymakers 8; good business and co. The Man of the Hour 7; of good satisfaction and business.

KANE.—TEMPLE (H. W. Sweeny): The Girl from the U. S. A. 11 to poor business. Monte Carlo Girls 12 to usual business. The Mummy and the Hummingbird 16 pleased. Paid in Full 19.

SHARON.—OPERA HOUSE (G. B. Swartz, res. mgr.): Paid in Full 12; did fairly well; good co. Charles A. Taff in Daniel Boone on the Trail 16. A Knight for a Day 18.

ROCHESTER.—MAJESTIC (Charles E. Smith): Moving pictures to good business. Buster Brown co. 21.—OPERA HOUSE (Walter J. Jansen): The Girl from the U. S. A. 22. Jarena: Dark.

WARREN.—LIBRARY THEATRE (J. D. Woodard): David Higgins in His Last Dollar 12; fair sized and appreciative audience. U. T. C. on 17.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak): Moving pictures 7-12 drew fair business. The Third Degree 17. St. Elmo 19.

POTTSSTOWN.—OPERA HOUSE (E. G. Manger): Moving pictures and vaudeville 7-12. California Girls 18. Soul Kiss 21; with matinee. The Girl from Bector's March 1.

RENOVO.—THEATRE (T. A. Statton): Monte Carlo Girls (burlesque) 10; excellent; to S. R. O. The Girl from the U. S. A. 22.

BRADFORD.—THEATRE (Jay North): The Man of the Hour 12; pleased two good houses. Stetson's U. T. C. 18.

CARBONDALE.—OPERA HOUSE (G. P. Menahan, res. mgr.): Martin's U. T. C. co. 18. Monte Carlo Girls 21. The Third Degree 25.

WASHINGTON.—NIXON (C. D. Miller): Santaclini (hypnotist) 14-19; drawing large houses. Daniel Boone on the Trail 21.

CHARLEROI.—COYLE (Robert S. Coyle): St. Elmo 10; to full house; capable co. Daniel Boone on the Trail 17.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Third Degree 18. Paid in Full 23. Chancery Olcott 25.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown): Girl from Bector's 12; pleased crowded house. Georgia Minstrels 14; fair; to fair house.

Grace Van Studdiford in Golden Butterfly 15; very good to large house. Cat and the Fiddle 22. American Idea 24. Barker's Child 25.

ITEM: The manager of The Girl from Bector's attention was called by the Mayor to city ordinance ordering the arrest of any player or players offering an attraction of questionable character. The play was presented to capacity. The chief of police, while present, evidently decided it to be of a moral standard to pass muster.

CHARLESTON.—ACADEMY (Charles R. Matthews): Girl from Bector's 10; large audience; good co. Grace Van Studdiford in The Golden Butterfly 12; and matinee; to S. R. O. very satisfactory. Richards and Pringle's Minstrels 19; pleased a large gallery audience. William Owen in Shakespearean plays 21. Cohan and Harris' American Idea 22.

ABBEVILLE.—OPERA HOUSE (A. B. Cheatham): St. Elmo 12; good; to good house. Barlow and Wilson 18. William Allen co. 19. Lynn Twins March 7. Meadow Brook Farm 14. The Banker's Child 18. Hutton-Bailey Stock co. 28.

FLORENCE.—AUDITORIUM (F. Brand): G. Brown; Meadowbrook Farm 8; fair co. and business. Richards and Pringle's Minstrels 11; pleased fair house.

GREENVILLE.—OPERA HOUSE (B. T. Crescent): The Cat and the Fiddle 14. Crescent Comedy co. 15-16.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Will H. Bruno 6, 7 presented Hello, Bill, to full house. See Club Minstrels (local) 8; to capacity. East Lynne 9; fair co.; good house. Robert E. Brown 17, presenting A Man's Man. Louis Mann 26, presenting The Man Who Stood Still.

TENNESSEE.

KNOXVILLE.—STAUB'S (Fritz Staub): Grace Van Studdiford in The Golden Butterfly 19. Florence Davis in Are You a Suffragette? 22. The White Squaw 25. Mabel Taliaferro in Springtime 28.—BIJOU (Fred Martin): Wayne Santini co. opened to big business in The Girl in Town and Oh, You Kid! The Wizard of Wilem 18; good performances and house.

BRATTLEBORO.—AUDITORIUM (George R. Fox): Wizard of Wilem 10; fair business. Howe's pictures, two performances, 12; good business.

RUTLAND.—OPERA HOUSE (Royce and Drexmer): The Girl from Bector's 18; to capacity. Boston Sextette 18. Holy City 19.

VIRGINIA.

RICHMOND.—ACADEMY (Lag Wise): The Time, the Place and the Girl 18. The Girl from Bector's 19.—BIJOU (O. L. McLean): Yorks and Adams in In Africa 14-19; to big business. The Sunny Side of Broadway 21-26.—



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COLONIAL (H. P. Lyons): Bill 14-19; Walter Evans and co. Pasqueling, Dervor, Four Soldiers Fiddlers, and pictures; so big business.

HINTON.—MASONIC OPERA HOUSE (W. L. Freling): The Cutler Stock co. 7-12; plays: The Wall Street Detective, A Woman's Way, The Cowboy Sheriff, Thors and Orange Blossoms, The Triumph of Batty. At the Risk of His Life; plays and co. excellent; specialties strong; patronage good.

NORFOLK.—A CADEMY (Otto Wells): Poke Miller, Colonel Booker and the Old South Quartette in concert; good entertainment; pleased large house. The Girl from Bector's 18. The Time, the Place and the Girl, matines and night, 19.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Servant in the House 10-12; fair business.

VIRGINIA (Charles A. Peinier): Ward and Vicks 10-12; fair business. Via Wireless 14-16; splendid production; good co.; S. R. O. Pierre of the Plains 17-18. George Sidney in The Joy Riders 21-22. Graustark 24-26.

OPERA HOUSE (Charles A. Peinier): Hall's Associate Players 10-12 in The Governor's Wife; fair business. By the King's Command 14-16; good business. The Head Agent 17-19. Winchester 21-22. Who Shall Wee Away 24-26.

APOLLO (H. W. Rogers): Rice and Barton 10-12; S. R. O. The Serendipity 14-16; S. R. O. The Runaway Girls 17-19. Jardin de Paris 21-22. Al. Reeves' Beauty Show 24-26.

CLARKSBURG.—OPERA HOUSE (C. W. Blythe): Time, Place and the Girl 8; pleased. S. R. O. Elk Minstrels (local) 8 to 10. S. R. O. Dowdy Millions canceled 4. De Wolf Hopper 12 to biggest house of the season. As Told in the Hills 15. Human Hearts 17. Cow Puncher 28.

BLUEFIELD.—ELKS' OPERA HOUSE (H. J. Jolliffe): Frank Diaz 12 pleased. Cutler Stock co. 14-19, except 15; good business; fair co. The Time, the Place and the Girl 15; crowded house; fairly good performance. The Girl from Bector's 23. The White Squaw 25. The Bride of Messina 20.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): A Gentleman from Mississippi 8; canceled. They Loved a Lassie 10; fine co. and patronage; co.

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got in late in evening and curtain did not go up until 9:30. May Hobson 12; splendid and liberal patronage; Miss Hobson was well entertained while here and the recipient of much attention; Norman Hackett in *Classmates* 19. A Girl at the Helm 20. The Servant in the House 22. The Soul Kiss 27. John E. Young March 2. Three Twins 6.

BAU CLAIRE.—OPERA HOUSE (C. D. Moon): Poly of the Circus 13 to packed house; good attraction. Time, the Place and the Girl 17. The Traveling Salesman 20. The Girl Question 22. May Hobson 26. The Three Twins 27.—ITEM: The contents of the Unique theatre (moving pictures) were destroyed by fire on the evening of the 10th. The performers succeeded in saving most of their costumes and scenery. The audience retired without serious injury to any one.

MADISON.—FULLER OPERA HOUSE (Marion Helman): The Man on the Box 10; drew two packed houses and proved very pleasing. Latimer and Leigh co. in The Woman of Mystery 14-17; drew well at popular prices. A Girl at the Helm 17. Three Queens and a Joker (local C. W. senior class) 19. Howe's pictures 20. The Soul Kiss 21. The Servant in the House 22.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Latimer-Leigh co. 7-12 is here. We're My People, Molly Bawn, As the Sun Went Down, Why Girls Leave Home, The Man of the Hour, and Robinson Crusoe; big houses. Grace Hayward presented When We Were Twenty-one to fair business 14. Donald Robertson 16. A Girl at the Helm 18.

KENOSHA.—RHODE OPERA HOUSE (Joseph G. Rhode): The Man on the Box 13; good attraction; fine business. The Time, the Place and the Girl 14; fair 16; good house. Paid in Full 19. The County Sheriff 20, matinee and night. A Girl at the Helm, with Billy Clifford, 21. Wilson Lackaye in The Battle 24.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Moonshiner's Daughter 13. S. R. O. Norman Hackett in *Classmates* 15. The Rejuvenation of Aunt Mary 22. Howe's moving pictures 23.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Norman F. Hackett in *Classmates* 12; good comedy and good performance. Peerless Moving Picture Co. 13; good house matinee and night. Paid in Full 15.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): In a Woman's Power 1. During the wizard, under auspices of lecture course, 18.

WYOMING.

CHEYENNE.—CAPITAL AVENUE THEATRE (Edw. F. Stahle): Wright Lorimer in The Shepherd King 7, 8 pleased good business. King Dodo 14. The Old Homestead 16. The Clansman 19. The Land of Nod 21. Beverly of Granstar 26. Robert Edeson March 2.

LARAMIE.—OPERA HOUSE (H. E. Root): Colligan and Hockwald's Minstrels 14. The Clansman 18.

CANADA.

HAMILTON, ONT.—OPERA HOUSE (A. B. London): Frank Daniels in The Belle of Brittany 10; which made a decided hit at the Queen's Theatre, London, Eng., was the attraction 10, meeting with decided success. Piske O'Hara, the popular Irish singing comedian, appeared 11, 12 in a new play called The Wearing of the Green; well filled houses greeted each performance, and all who saw the play were loud in their praise of the popular comedian.

WINNIPEG, MAN.—WINNIPEG (W. P. Lawrence): The Man from Home 7-12; good comedy and attraction; pleased. Dark 14-19.—**GRAND** (Kelly and Power): The Black Flag 7-12 (last week of melodrama). The Passing Show, with Grace Belmont, 14-19.—**WALKER** (O. P. Walker): A Stubborn Cinderella 12; good comedy and attendance. David Warfield in The Music Master 21-26.

OTTAWA, ONT.—**RUSSELL** (P. Gorman): Frank Daniels in The Belle of Brittany 10-12 to capacity; very good. G. P. Huntley in Kitty Grey 17-19. The Man from Home 21-23.—**OPERA HOUSE** (P. Gorman): The White Caps 17-19; good business; pleased. Partello Stock co. 21-26.

ST. JOHN, N. B.—**OPERA HOUSE** (H. J. Anderson): The Colonial Stock, after a week's lay-off, produced Lady Hunter's Experiment as two performances 12 to fair business; co. is booking a tour through Maine, and will probably return in the Spring.

BRANTFORD, ONT.—**OPERA HOUSE** (F. C. Johnson): William Laurence in David Holcomb to poor business. Frank Daniels in The Belle of Brittany 18. Piske O'Hara in The Wearing of the Green 22. Charles Grapewin is Beyond the Limit 24.

KINGSTON, ONT.—**OPERA HOUSE** (D. P. Branigan): The Affinity 11 to large and appreciative audience. Kitty Grey 15 pleased large audience. The Belle of Brittany 16. The Man from Home 19.

ST. THOMAS, ONT.—**GRAND** (William Devine): Uncle David Holcomb 19. Mark Hamburg, pianist (local) 21. Charlie Grapewin in Above the Limit 22. Piske O'Hara in The Wearing of the Green 25.

QUEBEC, QUE.—**AUDITORIUM** (J. H. Alos, res. mgr.): The Royal Chef gave two evening and a matinee performances 14, 15 to good and well pleased audiences. Laurence Irving 21-23.

LONDON, ONT.—**OPERA HOUSE** (J. D. Egan): Tempest and Sunshine 12; good matinee and fair night attendance. David Holcomb 18. Frank Daniels in The Belle of Brittany 19.

BARRIE, ONT.—**OPERA HOUSE** (John Powell): G. P. Huntley in Kitty Grey 10; excellent, to fair business. The Gay Musician 24.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Boston, Mass., 1-26.

ALCAZAR TOURING CO. (Belasco and Mayer, mrs.): San Diego, Cal., 22; Bakersfield 24; San Joaquin 25; Fresno 27; Stockton March 8; Sacramento 8, 9.

ALLEN, VIOLA (Lieber and Co., mrs.): Cleveland, O., 21-29.

ALMA, WO WOHNST DU (Co. A; Adolf Philips, mgr.): New York city—indefinite.

ALMA, WO WOHNST DU (Co. B; Adolf Philips, mgr.): Rochester, N. Y., 21-26; Baltimore, Md., 28-March 5.

ANGLIN, MARGARET (Louis Nethercole, mgr.): Milwaukee, Wis., 21-23; Indianapolis, Ind., 24-26; Buffalo, N. Y., 28-March 2; Ithaca 3; Rochester 4, 5.

ARIZONA (Gus Hill, mgr.): Chicago, Ill., 20-26.

ARLISS, GEORGE (Harrison Gray Fiske, mgr.): Lexington, Ky., 24; Springfield, O., 25; Dayton 26; Milwaukee, Wis., 28-March 5.

ARSENE LUPIN (Chas. Frohman, mgr.): Minneapolis, Minn., 21-26; Des Moines, Ia., 28.

AS THE SUN WENT DOWN (Arthur C. Atkinson, mgr.): Seattle, Wash., 20-26; Aberdeen 27; South Bend 28; Astoria, Ore., March 1.

AS TOLD IN THE HILLS (W. F. Mann, prop.): New Lexington, O., 21; Lancaster 22; Crooksville 23; Athens 24; Logan 25; Chillicothe 26; Greenfield 28; Wilmington March 1.

BANKER'S CHILD (Harry Shannon, mgr.): Chester, S. C., 21; Union 22; Laurens 23; Newberry 24; Columbia 25; Orangeburg 26; Greenville 28.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Rochester, N. Y., 21-23; Buffalo 24-26; Toronto, Ont., 28-March 5.

BELLEVUE, KYBLIN (Charles Frohman, mgr.): Belmont, Ont., 21-26.

BEN-HUR (Klaw and Erlanger, mgr.): Boston, Mass.—indefinite.

BEVERLY (Eastern: A. J. Delamater and Norris, mrs.): Montreal, P. Q., 21-26; Syracuse, N. Y., 28-March 5; Rochester 2-5.

BIG JIM (Gordon Bros., mgr.): Palmer, Neb., 21; Central City 22; Sterling 23; David City 24; Valley 25; Hooper 26.

BREWSTER'S MILLIONS (Cohan and Harris, mrs.): Spokane, Wash., 21-26; Walla Walla 27; Pendleton, Ore., 28; Baker City March 1; Weiser, Ida., 2; Boise 3; Pocatello 4; Ogden, U. S.

BREWSTER'S MILLIONS (Frederic Thompson's): Ft. Scott, Kan., 21; Sedalia, Mo., 22; Moberly 23; Keokuk, Ia., 24; Decatur, Ill., 25; Mattoon 26; St. Louis, Mo., 27-March 5.

BROWN, KIRK (J. T. Macauley, mgr.): Tropic, N. J., 21-26; Allentown, Pa., 28-March 5.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24—indefinite.

CERTAIN PARTY (Lieber and Co., mrs.): Cincinnati, O., 30-26.

CHECKERS (Stair and Haylin, mrs.): Toronto, Ont., 21-26; Montreal, P. Q., 28-March 5.

CHILDREN OF DESTINY (Henry B. Harris, mgr.): New York city Feb. 21—indefinite.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Pittsburgh, Pa., 21-26; Cleveland, O., 28-March 5.

CITY, THE (The Shuberts, mgr.): New York city Dec. 21—indefinite.

CLANSMAN, THE (George H. Brennan, mgr.): Boulder, Colo., 21; Ft. Collins 22; Greeley 23; Victor 24; Pueblo 25; Colorado Springs 26.

CLIMAX, THE (Western: Joseph Weber, mgr.): Kansas City, Mo., 22-28; Omaha, Neb., 27.

CLIMAX, THE (Middle Western: Joseph Weber, mgr.): Marion, Ind., 21; Sandusky, O., 22; Bellefontaine 23; Mansfield 24; Ashland 25; Alliance 26; Huron 27.

CLIMAX, THE (Southern: Joseph Weber, mgr.): Ft. Worth, Tex., 21; Bowie 24; Wichita Falls 25; Gainesville 26.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—indefinite.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Sioux City, Ia., 21; Cedar Rapids 22; Des Moines 23; Omaha, Neb., 24-26; Kansas City, Mo., 28.

DANIEL BOONE ON THE TRAIL (Eastern: G. A. Teaff, mgr.): Franklin, Pa., 21; Tiffin, Ohio, 22; Washington 23; Beaver Falls 24; Liston 25; Butler 26.

DALY, BERNARD (A. E. Caldwell, mgr.): St. Cloud, Minn., 21; Stillwater 22; St. Peter 23; Mankato 24; Rochester 25; La Crosse, Wis., 26-27.

DAVID HOLCOMBE (William Lawrence, mgr.): Berlin, Ont., 21; Guelph 22; Galt 23; Peterborough 24; Cobourg 25; Kingston 26; Belleville 28.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Knoxville, Tenn., 21, 22; Dalton, Ga., 23; Rome 24; Birmingham, Ala., 25, 26.

DODSON, J. E. (Cohan and Harris, mrs.): Salem, Mass., 21; Lawrence 22; Lowell 23; Worcester 24; Meriden, Conn., 25; New Britain 26; Springfield, Mass., 28; Hartford, Conn., March 1, 2; Waterbury 3; New Haven 4; Bridgeport 5.

DREW, JOHN (Charles Frohman, mgr.): Washington, D. C., 21-26; Cincinnati, O., 28-March 5.

EAST LYNNE (Joseph King, mgr.): Philadelphia, Pa., 21-26.

EAST LYNNE (Lee Moses, mgr.): Hudson, S. Dak., 21; Garretson 22; Aviord, Ia., 23; Larchwood 24; Lester 25.

EDESON, ROBERT (Henry B. Harris, mgr.): Denver, Colo., 21-26.

ELLEN AND JANE (Harry Green, mgr.): Posen, Neb., 21; Cherokee, Ia., 22, 23; Altamont, Storm Lake 24; Jefferson 25; Woodward 26.

ELLIOTT MAXINE (George J. Appleton, mgr.): New York city Jan. 25—indefinite.

FARNUM, DUSTIN (Lieber and Co., mrs.): Washington, D. C., 21-28.

FATAL WEDDING (The Klimt and Gassolo, mrs.): Atlanta, Ga., 21-26; Birmingham, Ala., 28-March 5.

FIGHTING PARSON (W. F. Mann, prop.): Durant, Okla., 21; Lehigh 22; Colgate 23; Ada 24; Shawnee 25; Sapulpa 26; Kiefer 27; Claremore 28; Miami March 1.

FORTUNE HUNTER (Cohan and Harris, mrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Lieber and Co., mrs.): Chicago, Ill., Dec. 27—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mrs.): Philadelphia, Pa., Jan. 3—indefinite.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mrs.): Birmingham, Ala., 21-22; Gadsden 23; Huntsville 24; Sheffield 25; Decatur 26; Nashville, Tenn., 28.

GEORGE, GRACE (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 3—March 5.

GILMORE, BARNEY (Haylin and Nicol, mrs.): Newark, N. J., 21-26; Philadelphia, Pa., 28-March 5.

GIRL AND THE GAWK (Will H. Locke, mgr.):

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Greenville, Tex., 21; McKinney 22; Sherman 23; Bonham 24; Clarksville 25; Paris 26; Sulphur Springs 28.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 21; General City 22; Streator 23; David City 24; Valley 25; Cooper 26.

GIRL FROM U. S. A. (City): Harry Scott, mgr.): Knoxville, Tenn., 21-26; Nashville 25; Memphis 26.

GIRL FROM U. S. A. (Eastern): Harry Scott, mgr.): Emporia, Pa., 21; Renova 22; Lock Haven 23; Towanda 24; Owego, N. Y., 25; Waverly 26.

GIRL FROM U. S. A. (Western): Harry Scott, mgr.): Unicoi, Tenn., 21; Humboldt 22; Brownsville 23; Milan 24; Clarksville 26; Galatin 28.

GIRL OF THE EAGLE RANCH (Kelly and Brennan, mrs.): Marshall, Okla., 21; Kingfisher 22; Waukomis 23; Pond Creek 24; Medford 25.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Temple, Tex., 21; Waco 22; Dallas 23; Abilene 24; Fort Worth 25; Shreveport, La., 26.

GIRL OF THE MOUNTAINS (O. H. Wee): Abingdon, Ill., 21; Burlington, Ia., 22; Washington 23; Muscatine 24; Rock Island 25; Davenport, Ia., 26; Moline, Ill., 27; Spring Hill 28.

GIRL OF THE PIONEER (Wm. A. Brady, mgr.): Americus, Ga., 21; Albany 22; Waycross 23; Jacksonville 24; Brunswick 25; Gainesville 26; Sautee 27; Cedartown 28; Calhoun 29; Dahlonega 28; Ellijay 29; Dalton 29; Ellijay 30; Cartersville 31; Rome 32; Dalton 33; Cartersville 34; Ellijay 35.

GIRL OF THE PIONEER (Wm. A. Brady, mgr.): Milwaukee, Wis., 20-26.

GIRL OF THE PIONEER (Wm. A. Brady, mgr.): New York city Feb. 25—indefinite.

GIRL OF THE PIONEER (Wm. A. Brady, mgr.): St. Joseph, Mo., 21-26; Omaha 27; Lincoln 28; Kansas City 29.

GIRL OF THE PIONEER (Wm. A. Brady, mgr.): St. Louis, Mo., 21-26.

JAMES, LOUIS (Branch O'Brien, mgr.): Seattle, Wash., 20-26; Ellensburg 22; Walla Walla 23; Pasco 24; Spokane 25.

JENNIFER, JOSEPH AND WILLIAM (S. W. Donalds, mrs.): Belmont, Mont., 21; Livingston 22; Missoula 23; Miles City 24; Fargo 25.

LACKAWA, WILTON (Lieber and Co., mrs.): Milwaukee, Wis., 20-26.

LILY, THE (David Belasco, mgr.): New York city Dec. 25—indefinite.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Columbus, O., 21-28; Dayton 29.

LION AND THE MOUSE (Co. B: Henry B. Harris, mgr.): Portland, Ore., 20-26.

LITTLE HOMESTEAD (Perle, Tex., 21; Fort Worth, Tex., 22; Abilene 23; San Antonio 24; Dallas 25; Waco 26; Fort Worth 27).

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Muscogee, Okla., 21; McAlester 22; Ft. Worth, Tex., 23-26; Dallas 25-March 8.

MADAME X (Henry W. Savage, mgr.): New York city Feb. 25—indefinite

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MONTANA: Peoria, Ill., 20-22, Springfield
24-26, St. Louis, Mo., 27-March 5, Springfield
(Liebler and Co., mgrs.); Cincinnati, O., 20-
26.

NAKIMOTO, MADAME ALLA (The Shuberts,
mgrs.); Montreal, P. Q., 21-26.

NETHERSOLE, OLGA (Wallace Munro, mgr.);
Great Falls, Mont., 21, Butte 22, 28, Bismarck
24, Livingston 25, Billings 26, Jamestown,
N. D., 28.

MOONSHINER'S DAUGHTER (R. A. Kingston,
mgr.); Rochester, Minn., 28; Prairie du Chien,
Wis., 26; Elkhorn, Ia., 26.

O'HARA, FISKER (Al. McLean, mgr.); St.
Catherines, Ont., 21; Brantford 22, Galt 23,
Stratford 24, St. Thomas 25, London 26.

OLD CLOTHES MAN (Gillson and Bradfield,
mgrs.); Anthony, Kan., 21, Caldwell 22.

OLD HOMESTEAD (Frank Thompson, mgr.);
Denver, Colo., 20-26, Victor 27, Colorado
Springs 28, Pueblo March 1, La Junta 2, 24,
Wichita, Kan., 8, Independence 4, Springfield,
Mo., 5.

OLE OLSON (A. H. Westfall, mgr.); Duran,
Okla., 21, Denison, Tex., 22, McKinney 23,
Bonham 24, Texarkana 25, Marshall 26, Long-
view 28, Terrell March 1, Greenville 2, Paris
3, Sherman 4, Gainesville 5.

OWEN, WILLIAM (Charleston, S. C., 21, Ma-
con, Ga., 22; Milledgeville 23, Athens 24,
Auburn, S. U., 25; Greenville 26, Charlotte-
ville, N. C., 28).

PAID IN FULL (Atlantic; Wagenhals and Kem-
per, mgrs.); Memphis, Tenn., 21, Jackson,
Miss., 21.

PAIGE, AVIS (Bates and Shavely, mgrs.); Nor-
wich, N. Y., 21, Binghamton 22, Oneonta 23,
Amsterdam 24, Saratoga 25, Bennington, Vt.,
26.

PAIR OF COUNTRY KIDS (C. Jay Smith,
mgr.); Athens, O., 21, Murray City 22, New
Straterville 23, Shawnee 24, Attica 25, Steubenville 26, Caldwell 28, Woodsfield March 1,
Barrowsville 2, Senecaville 3, Lore City 4, New-
ark 5.

PAIR OF COUNTRY KIDS (Western; H. W.
Link, mgr.); Webster City, Ia., 23, Reinbeck
25, Waterloo 26, Cedar Rapids 27.

PATTON, W. B. (J. M. Stout, mgr.); Cisco,
Tex., 21, Stamford 22, Abilene 23, Weather-
ford 25, Cleburne 26.

PIERRE OF THE PLAINS (A. H. Woods,
mgr.); Pittsburgh, Pa., 21-26, Cleveland, O.,
26-March 5.

POLLY OF THE CIRCUS (Fred Reichert,
mgr.); Emporia, Kan., 21, Topeka 22, Law-
rence 25, Ottawa 24, Iola 25, Chanute 26.

POLLY OF THE CIRCUS (Frederic Thompson,
mgr.); Grand Rapids, Mich., 20-28, Benton
Harbor 24, Dowagiac 25, Goshen, Ind., 26.

POLLY OF THE CIRCUS (F. W. McClellan,
mgr.); Chicago, Ill., 21-March 12.

POYNTER, BEULAH (Barri and Nicolai,
mgrs.); Brooklyn, N. Y., 21-26, Newark, N.
J., 25-March 5.

PRINCE CHAP (Fred R. Headley, mgr.); Hel-
ena, Ark., 21, Pine Bluff 22, Texarkana,
Tex., 23, Marshall 24, Palestine 25, Galveston
27, Houston 28, Victoria March 1, San
Antonio 2, 3, Austin 4, Waco 5.

PRINCE OF HIS RACE (Oscar Graham, mgr.);
Dallas, Tex., 21, San Augustine 22, Kirby-
ville 23, De Ridder, La., 24, Leesville 25,
Port Arthur, Tex., 26.

REBECCA OF SUNNYBROOK FARM (Klaw
and Erlanger, mgrs.); Boston, Mass., Jan. 8-
March 5.

RIGHT OF WAY (Fred Block, mgr.); San
Francisco, Cal., 20-26, Oakland 27, March
1, San Jose 2, Stockton 3, Fresno 4, Bakers-
field 5.

ROBERTS, FLORENCE (The Shuberts, mgrs.);
San Francisco, Cal., 7-26.

ROBERTSON, FOBBS (The Shuberts, mgrs.);
New York city Oct. 4—indefinite.

ROBISON, MAY (L. S. Sire, mgr.); Fond du
Lac, Wis., 21, Sheboygan 22, Janesville 23,
Madison 24, La Crosse 25, Eau Claire 26, St.
Paul, Minn., 27-March 2, Minneapolis 3-5.

ROYAL SLAVE (George H. Buff, mgr.); Corn-
ing, Ia., 21, Red Oak 22, Villisca 23, Clar-
inda 24, Lenore 25, Bedford 26, Clearfield 27,
Russell, LILLIAN (Joseph Brooks, mgr.);
Omaha, Neb., 21-25.

SAL THE CIRCUS GAL (A. H. Woods, mgr.);
Brooklyn, N. Y., 21-26, Paterson, N. J., 28-
March 2, Camden 3-5.

SCOTT, CYRIL (The Shuberts, mgrs.); New
York city Dec. 6—indefinite.

SEAVAN IN THE HOUSE (Henry Miller Co.,
mgr.); Racine, Wis., 21, Milwaukee 24-26.

SEERVANT IN THE HOUSE (Henry Miller Co.,
mgr.); Buffalo, N. Y., 21-26.

SEERVANT IN THE HOUSE (Henry Miller Co.,
mgr.); Concordia, Kan., March 8.

SEVEN DAYS (Wagenhals and Kemper, mgrs.);
Chicago, Ill., Jan. 9—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.);
New York city Nov. 10—indefinite.

SHADOWED BY THREE (W. F. Mann, mgr.);
Amboy, Ill., 21, Sterling 22, Morrison 23,
Moline 26, Davenport, Ia., 27, Freeport, Ill.,
28, Belvidere March 1.

SHIRLEY, THOMAS E. (A. H. Woods, mgr.);
Norfolk, Va., 21-26, Richmond 28-March 5.

SHOEMAKER (Gus Hill, mgr.); Philadelphia,
Pa., 21-26.

SKINNER, OTIS (Joseph Buckley, mgr.); New
York city Jan. 3—indefinite.

SOUTHERN, E. H. AND JULIA MARLOWE
(The Shuberts, mgrs.); New York city 7-
March 5.

SPONNER, CECIL (C. E. Blaney's Amusement
Co.); New Orleans, La., 20-26.

SOUAW, MAN (Liebler and Co., mgrs.); St.
Louis, Mo., 20-26, Springfield, Ill., 27-March
2, Peoria 3-5.

ST. ELMO (Vaughan Glasser, mgr.); Phila-
delphia, Pa., 21-26.

ST. ELMO (Eastern; Vaughan Glasser, mgr.);
Corning, N. Y., 21, Auburn 22, Elmira 23,
Hornell 24, Olean 25, Jamestown 28, Brad-
ford, Pa., March 1, Oil City 2, Franklin 3,
Erie 4.

STAHL, BOB (Henry B. Harris, mgr.); Chi-
cago, Ill., 7-26, Benton Harbor, Mich., 27,
Erlkhart, Ind., 28, Goshen March 1, So. Bend
2, Kalamazoo, Mich., 3, Grand Rapids 4, 5.

STARKE, FRANCES (David Belasco, mgr.);
Pittsburgh, Pa., 21-26, Cleveland, O., 28-
March 5.

STEWART, MAY (J. E. Cline, mgr.); Guthrie,
Okla., 21, Norman 22, Shawnee 23, Chandler
24, Sapulpa 25, Muskogee 26, Tulsa 28, Clare-
more March 1, Vinita 2.

STRONGHEART (Wm. G. Tisdale, mgr.); Bir-
mingham, Ala., 21-26, Memphis, Tenn., 28-
March 5.

TALIAFERRO, MABEL (Frederic Thompson,
mgr.); New York city 21-26, Knoxville, Tenn.,
28, Chattanooga March 1, 2, Atlanta, Ga.,
3-5.

TEMPEST AND SUNSHINE (Central; W. F.
Mann, prop.); Oscoda, Mich., 21, Alpena 22,
Onaway 23, Cheboygan 24, Newberry 25,
Munising 26, Negaunee 28, Crystal Falls
March 1.

TEMPEST AND SUNSHINE (Eastern; W. F.
Mann, prop.); Dongola, Ill., 21, Cobden 22,
Vienna 23, Marion 24, Carterville 25, Murphy-
boro 26, Collinsville 27, Alton 28, Wellsville,
Mo., March 1.

TEMPEST AND SUNSHINE (Southern; W. F.
Mann, prop.); Andalusia, Ala., 21, Flora-
ria 22, Dothan 23, Bainbridge, Ga., 24, Quitman
25, Thomasville 26, Moultrie 28, Dawson
March 1.

TEMPEST AND SUNSHINE (Western; W. F.
Mann, prop.); Lordisburg, N. M., 21, Mori-
arty 22, Clifton 23, Deming, N. M., 24, El-
y City 25, El Paso, Tex., 26, 27, Pecos 28,
Alton 29, March 1.

TEMPEST, MARIE (Charles Frohman, mgr.);
Pittsburgh, Pa., 21-26, Chicago, Ill., 28-
March 29.

THIRF, THE (Special; Charles Frohman,
mgr.); Macon, Ga., 21, Columbus 22, Bir-
mingham, Ala., 23, Montgomery 24, Pensacola,
Fla., 25, Mobile, Ala., 26.

THIRF, THE (Western; Dan Frohman, mgr.);
Parkerburg, O., 21, Marietta 22, Bellair 23,
Steubenville 24, Massillon 25, Canton 26.

THIRD DEGREE (Co. A; Henry B. Harris,
mgr.); Baltimore, Md., 21-26, Brooklyn, N.
Y., 28-March 5.

THIRD DEGREE (Co. B; Henry B. Harris,
mgr.); Little Rock, Ark., 21, Hot Springs 22,
Memphis, Tenn., 23, 24, Yanon City, Miss., 25,
Jackson 26, Baton Rouge, La., 27, Natchez,
Miss., 28, Vicksburg March 1, Monroe, La., 2,
Shreveport 2, Palestine, Tex., 4, Galveston 5.

THIRD DEGREE (Co. C; Henry B. Harris,
mgr.); Scranton, Pa., 21-28, Homestead 24,
Cardington 25, Pittsburgh 26, Danville 28, Shen-
andoah March 1, Mahanoy City 2, Pottsville
2, Hazleton 4, Easton 5.

THREE WEEKS (Washington, D. C., 21-26).

TRAVELING SALESMAN (Co. A; Henry B.
Harris, mgr.); Philadelphia, Pa., 21-March 5.

TRAVELING SALESMAN (Co. B; Henry B.
Harris, mgr.); Rochester, Minn., 21, Red
Wing 22, Faribault 23, Owatonna 24, St.
Peter 25, Mankato 26, New Ulm 27, Albert
Lea 28, Mason City, Ia., March 1, Dubuque
2, Clinton 3, Cedar Rapids 4, 5.

TRAVELING SALESMAN (Co. C; Henry B.
Harris, mgr.); Postoria, O., 21, Tillamook 22,
Defiance 23, Van Wert 24, St. Marys 25,
Lima 26, Kenton 28, Bellfontaine March 1.

UNDER SOUTHERN SKIES (Harry Doe Park-
er, mgr.); New Haven, Conn., 22, Waterbury
23, Hartford 24, Worcester, Mass., 25, 26,
Nashua, N. H., 28, Manchester March 1,
Biddeford, Me., 2, Lewiston 3, Portland 4, 5.

VIRGINIAN, THE (J. H. Paisley, mgr.); Bu-
gene, Ore., 22, Salem 23, Portland 24-26.

WALKER, CHARLOTTE (David Belasco,
mgr.); New York city Jan. 29—indefinite.

WALSH, BLANCHE (A. H. Woods, mgr.);
Oakland, Cal., 21-25, San Jose 26, 27, Stock-
ton 28.

WARFIELD, DAVID (David Belasco, mgr.);
Winnipeg, Man., 21-26, Grand Forks, N. D.,
28-March 1, Fargo 2, Duluth, Minn., 3-5.

WARNER, H. B. (Liebler and Co., mgrs.);
New York city Jan. 31—indefinite.

WHERE THERE'S A WILL (Maurice Camp-
bell, mgr.); New York city Feb. 7—

WHITEHORN, WALTER (Liebler and Co.,
mgr.); Boston, Mass., 14-28.

WHITE, SQUAW (Louis F. Werba, mgr.); De-
soto, Ala., 21, Chattanooga, Tenn., 22, Knox-
ville 23, Bristol 24, Blufford, W. Va., 25,
Williamson 26, Staunton, Va., 28, Lynchburg
March 1, Charlottesville 2, Richmond 3, Nor-
folk 4, Tarboro, N. C., 5.

WILDFIRE (Harry Doe Parker, mgr.); El-
lensburg, Wash., 21, North Yakima 22, Colfax,
Ida., 24, Pullman 25, Lewiston 26, Spokane,
Wash., 28-March 5.

WILLIAMS, HATTIE (Charles Frohman, mgr.);
St. Louis, Mo., 21-26.

WILSON, AL. H.; Lewistown, Pa., 21, Altoona
22, Ridway 23, Du Bois 24, Punxsutawney
25, Johnstown 26, Brooklyn, N. Y., 28-
March 5.

WILSON, FRANCIS (Chas. Frohman, mgr.);
New York city Dec. 27—indefinite.

WYNONIE, CHARLES (Boston, Mass., 21-March 5.

WYOMING GIRL (Mrs. E. L. Roy, mgr.);
Sorento, Ill., 22, Coopers 23, Keokuk 24,
Sandova 25, Salem 26.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzola,
mgrs.); Chicago, Ill., July 25—indefinite.

ACME (Jos. A. St. Peter, mgr.); Everett,
Wash.—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.); San
Francisco, Cal., Aug. 23—indefinite.

ARVINE-BENTON (George B. Benton, mgr.);
Memphis, Tenn., Dec. 23—indefinite.

ATHON; Portland, Ore.—indefinite.

AVENUE THEATRE (Conness, Edwards and
Roth, mgrs.); Wilmington, Del., Aug. 23—
indefinite.

BAILEY, EDWIN; El Paso, Tex., Jan. 24-
March 16.

BAVONNE (R. F. Postwick, mgr.); Bayonne,
N. J., Dec. 6—indefinite.

BECK THEATRE (H. H. Friedlander, mgr.);
Bellingham, Wash., Dec. 6—indefinite.

BELASCO AND STONE (Belasco and Stone,
mgrs.); Los Angeles, Cal.—indefinite.

BIJOU (David B. Humington, mgr.); Paw-
tucket, R. I., Nov. 8—indefinite.

BIJOU THEATRE (Corse Payton, mgr.); Brook-
lyn, N. Y., Oct. 18—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.);
Oakland, Cal.—indefinite.

BUNTING, EMMA; Schenectady, N. Y., Jan.
10—indefinite.

BURKHAL (Oliver Morosco, mgr.); Los An-
geles, Cal.—indefinite.

CORNELL, HARRY (G. N. Crawford, mgr.);
Butte, Mont., Sept. 26—indefinite.

CRAIG, JOHN (John Craig, mgr.); Boston, Mass.,
Aug. 30—indefinite.

CRESCENT (Perry Williams, mgr.); Brooklyn,
N. Y., Sept. 4—indefinite.

CRITERION THEATRE (Klimt and Gazzola,
mgrs.); Chicago, Ill., Dec. 19—indefinite.

DAVIS (Harry Davis, mgr.); Pittsburgh, Pa.,
Sept. 20—indefinite.

FORBES (Brooklyn, N. Y., Aug. 28—indefinite.

FOREPAUGH; Cincinnati, O.—indefinite.

FRAWLEY (T. Daniel Frawley, mgr.); Winona,
Minn., Nov. 29—indefinite.

FRENCH; Montreal, P. Q., Sept. 27—indefinite.

FRIEND PLAYERS; Milwaukee, Wis., Aug. 23
—indefinite.

FULTON (J. B. Fulton, mgr.); Ft. Smith,
Ark.—indefinite.

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GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
 GERMAN (M. Weis, mgr.): St. Louis, Mo., Oct. 3—indefinite.
 GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
 GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
 GILES, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
 GRAND (John and Kelly, mgrs.): Winnipeg, Man.—indefinite.
 GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 8—indefinite.
 HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
 HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
 HALL, DON C.: Cincinnati, O., Feb. 7-April 2.
 HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Haledan, mgr.): Superior, Wis.—indefinite.
 HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
 HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
 HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
 IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
 INDIANA: South Bend, Ind.—indefinite.
 IRVING PLACE (Burgard and Stein, mgrs.): New York city, Oct. 4—indefinite.
 KEITH (James E. Moore, mgr.): Portland, Me., April 19—indefinite.
 LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
 LYRIC: Lincoln, Neb.—indefinite.
 LYTHELL, BEET: Rochester, N. Y., June 14—Feb. 19.
 MACK-LEONE: Salt Lake City, U.—indefinite.
 MANHATTAN (G. Jack Parsons, mgr.): Findlay, O.—indefinite.
 MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
 MOREY: Waterloo, Ia., Dec. 25—indefinite.
 NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—indefinite.
 NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
 NEW THEATRE (Lee Shubert, mgr.): New York city, Nov. 9—indefinite.
 NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
 NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
 OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
 ORPHEUM (Grant LaFerty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
 PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
 PAYCOEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
 PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 18—indefinite.
 PRESTON-BRICKET: Ft. Wayne, Ind., Dec. 28—indefinite.
 PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
 BUSSELL AND DREW (R. B. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
 SCHILLER: Savannah, Ga., Dec. 25—indefinite.
 SHIRMAN: Des Moines, Ia.—indefinite.
 SHOW MORMONER: Wilkes-Barre, Pa., Jan. 17—indefinite.
 SPRINGFIELD: Springfield, U.—indefinite.
 TRAHERN (Al. Traheron, mgr.): Camas, Wash., Feb. 14—indefinite.
 TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
 TURNER STOCK (George L. West, mgr.): Boise, Ia.—indefinite.
 VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—indefinite.
 WHITE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburgh, Pa., Jan. 23—indefinite.
 WILLIAMS AND STEVENS: Jacksonville, Fla., Jan. 14—indefinite.
 WOLFE (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
 YANKER DOODLE (Himmelman's): Superior, Wis., Nov. 23—indefinite.
 TIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. G. Amson, mgr.): Xenia, O., 21-26.
 BURTON, NANCY (Harry A. March, mgr.): Erie, Pa., 21-26; Meadville 28-March 5.
 CARROL COMEDY (Ios. Carroll, mgr.): Peoria, Ill., 21-26.
 CASH, BURLEIGH (Fred Taggart, mgr.): Bedford, Ind., 21-26.
 CHAUNCEY-KRIPPER (Fred Channer, mgr.): Cortland, N. Y., 21-26; Home 28-March 5.
 CUTTER STOCK (Wallace R. Cutter, mgr.): Chattanooga, Tenn., 21—indefinite.
 DE LACY, LEIGH: Pittsburgh, Pa., 21-26.
 GRAYCE, HELEN (N. Appell, mgr.): Pottsville, Pa., 21-26.
 GUY STOCK: Greenville, O., 21-26; Newark 28-March 5.
 HARVEY STOCK (Southern: L. A. Emmert, mgr.): Muncie, Ind., 21-26; Marion 28-March 5.
 HAYWARD, GRACE: Vincennes, Ind., 21-26; Alton, Ill., 28-March 5.
 HICKMAN-BESSEY (Harry S. Lihon, mgr.): Terre Haute, Ind., 21-26; Indianapolis 28-March 5.
 HICKMAN-BESSEY STOCK (W. A. White, mgr.): Mason City, Ia., 21-26; Ft. Dodge 28-March 5; Grinnell 8-5.
 HIMMELIN IMPERIAL STOCK (John A. Himmelman, mgr.): Kokomo, Ind., 21-26.
 KEITH STOCK (Cato S. Keith, mgr.): Logansport, Ind., 21-26.
 KEYES STOCK (S. Willard, mgr.): Jamestown, N. Y., 21-26; Olean 28-March 5.
 LONG, FRANK E. (Frank E. Long, mgr.): Pierre, S. D., 21-26; Phillips 28-March 5.
 MANHATTAN STOCK (C. W. Russell, mgr.): Battle Creek, Mich., 20-26.
 MANHATTAN STOCK (J. Frank Homan, mgr.): Van Wert, O.—indefinite.
 MARKS BROS. (Joe Marks, mgr.): Calgary, Alta., Can., 14-26.
 MARKS, TOM STOCK (Tom Marks, mgr.): Adrian, Mich., 21-March 5; Battle Creek 8-12.
 McTELL-HALL STOCK (Jefferson Hall, mgr.): Quincy, Ill., 20-26; Washington, Ia., 28-March 5.
 MOON-SAD ALLI STOCK (S. L. Kelly, mgr.): Merrill, Wis., 21-26.
 MOREY STOCK (F. A. Murphy, mgr.): Lawton, Okla., 20-26; El Reno 27-March 5.
 NATIONAL STOCK: Tulsa, Okla., Jan. 31-28.
 PICKERTS AND CO. (Willie Pickert, mgr.): Quitman, Ga., 21-26; Valdosta 24-28.
 SEE, WILLIAM (Joe McClellan, mgr.): Bowditch, N. D., 21-26.
 SIGHTS' STOCK (J. W. Sights, mgr.): Lansford, N. D., 21-26; Kenmare 28-March 5.
 TAYLOR, ALBERT: Austin, Tex., 21, 22, Granger 25, 26; Bastron 25, 26; La Grange 28; Brenham March 1, 2; Caldwell 3, 4.
 TAYLOR STOCK (H. W. Taylor, mgr.): Woonsocket, R. I., 21-26; Westerly 28-March 5.

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KOHL AND DILL: San Francisco, Cal., Oct. 4—Indefinite.

LAND OF NO D (Samuel E. Borke, mgr.): Cheyenne, Wyo., 21; North Platte, Neb., 22; Kearney 23; Grand Island 24; Fremont 25.

LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Carthage, Mo., 21; Springfield 22; Decatur 23; Seville 24; Mexico 25; Alton, Ill., 26; Belleville 27; Carbondale 28.

LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Los Angeles, Cal., 21-26; San Francisco 28.

LOVE CURE (Henry W. Savage, mgr.): Chicago, Ill., 18-26.

MANHATTAN OPERA CO. (Robt. Kane, mgr.): Tampa, Fla., 21-March 19.

McFADDEEN'S PLATE (Barton and Wiswell, mgrs.): Rochester, N. Y., 21-26; Syracuse 24-28; Belmont, Md., 28-March 8.

MAN'S FIRST HUSBAND (Harry Scott, mgr.): Campbell, Mo., 21; Poplar Bluff, Mo., 22; Bonne Terre 24; Festus 25; DeSoto 26; St. Charles, Mo., 27; Sparre, Ill., 28.

MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Newark, N. J., 21-26; Brooklyn, N. Y., 21-March 8.

MERRY WIDOW (Western; Henry W. Savage, mgr.): Victoria, B. C., 21; Vancouver 22-23; Bellingham, Wash., 24; Tacoma 25-26; Portland, Ore., 27-March 2.

MISS MOLLY MAY: Chicago, Ill.—Indefinite.

MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 18—Indefinite.

MONTGOMERY AND STONE (Charles B. Dugham, mgr.): New York city Jan. 10—Indefinite.

NEWLYWEDS AND THEIR BABY, THE (Geo. Gotts, mgr.): Kansas City, Mo., 20-26; St. Joseph 27-28.

POWELL AND COHAN'S MUSICAL COMEDY (L. Kent Coban, mgr.): Crawfordsville, Ind., 21-28; La Fayette 28-March 5.

POWERS, JAMES T. (The Shuberts, mgrs.): Louisville, Ky., 21-26.

PRINCE OF BOHEMIA (Low Fields, mgr.): Philadelphia, Pa., 14-March 5.

PRINCE OF TO-NIGHT (M. H. Singer, mgr.): Oklahoma City, Okla., 21, 22; Sapulpa 23; Muskogee 24; South McAlester 25; Little Rock, Ark., 26; Memphis, Tenn., 28.

QUEEN OF THE MOULIN ROUGE (Al. H. Woods, mgr.): Worcester, Mass., 21, 22; New Britain, Conn., 23; Meriden 24; New Haven 25; Philadelphia, Pa., 26-March 12.

REYES, THE (Stan and Nicolai, mgrs.): Worcester, Mass., 21-26.

RED MILL, THE (A. H. Emery, mgr.): Douglass, Okla., 21; Bismarck, N. D., 22; Phoenix 23; Hollands, Cal., 24; San Diego 27, 28.

BING, BLANCHE (Low Fields, mgr.): New York city, Feb. 10—Indefinite.

ROYAL CHEF (F. A. Wade's): Lafayette, Ind., 21.

SCHIFF, FRITZ (Charles B. Dillingham, mgr.): Dayton, O., 21; Indianapolis, Ind., 22; St. Louis 23; Grand Rapids, Mich., 25; Toledo, O., 26; Detroit, Mich., 28-March 2.

SCHOOL DAYS (Stair and Haylin, Inc., mgrs.): Toledo, O., 20-26; Grand Rapids, Mich., 27-March 5.

SIDNEY, GEORGE (Al. Herman, mgr.): Wheeling, W. Va., 21-28; East Liverpool, O., 24; Steubenville 25; McKeesport, Pa., 26; Pittsburgh 27-March 5.

SILVER THREADS: Philadelphia, Pa., 21-26; Wheeling, W. Va., 28-March 2; Youngstown, O., 2-8.

SMART SET (Barton and Wiswell, mgrs.): Chicago, Ill., 20-28; Grand Rapids, Mich., 29-30; Ft. Wayne, Ind., 27; Dayton, O., 28.

SOUL KISS (Eastern; T. J. Pearl, mgr.): Paterson, N. J., 21; Pottstown, Pa., 22; Reading 23; Norristown 24; Atlantic City, N. J., 25; Honesdale, Pa., 28; Middletown, N. Y., 29; March 4; Utica 5.

STUMBOURG CINDERELLA (Princess Amusement Co., mgrs.): Helena, Mont., 21; Missoula 22; Wallace, Idaho, 23; Spokane, Wash., 24-25; Walla Walla 26.

SUNNY SIDE OF BROADWAY: Richmond, Va., 21-26; Norfolk 28-March 5.

SUPERBA (Edwin Warner, mgr.): Nashville, Tenn., 21-26; Chattanooga 27-March 5.

TALE OF NEW YORK (Cohan and Harris, mgrs.): New Orleans, La., 20-26.

TEAL'S, H. RAYMOND, MUSICAL COMEDY: Wichita, Kan.—Indefinite.

THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—Indefinite.

THREE TWINS (Joseph M. Gaites, mgr.): Waco, Tex., 21; Austin 22; San Antonio 23-26; Houston 28-March 2; Galveston 3; Beaumont 4.

THREE TWINS (Chas. H. Wuers, mgr.): Mankato, Minn., 21; Paribault 22; Owatonna 23; Rochester 24; Red Wing 25; Winona 26.

THREE TWINS (Jos. M. Gaites, mgr.): Buffalo, N. Y., 21-26.

TIME, THE PLACE AND THE GIRL (Western; H. H. France, prop.): Henderson, N. C., 21; Tarboro 22; Goldsboro 23; Raleigh 24; Greenville 25; Durham 26; Winston-Salem 27; Spartanburg, S. C., March 1; Asheville, N. C., 2; Charlotte 3; Newberry, S. C., 4; Columbia 5.

TIME, THE PLACE AND THE GIRL (Western; H. H. France, prop.): St. Paul, Minn., 20-26; Minneapolis 27-March 5.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city, Sept. 4—Indefinite.

VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Dayton, O., 20; Toledo 24, 25.

VIENNESE OPERA (Emil Soria, mgr.): Chicago, Ill., Nov. 21—Indefinite.

WARD AND YOKER (Ed. D. Stair, mgr.): Brooklyn, N. Y., 21-26; Jersey City, N. J., 28-March 5.

WILLS' MUSICAL COMEDY (J. B. Wills, mgr.): Hanover, Ind., 21-26.

WINE, WOMAN AND SONG (M. M. Phillips, mgr.): Galveston, Tex., 21; San Antonio 22, 23; El Paso 24; Bisbee, Ariz., 25.

WIZARD OF WISERLAND (Eastern; Harry Scott, mgr.): Plattsburgh, N. Y., 21; Malone 22; Ogdensburg 23; Gouverneur 24; Carthage 25; Watertown 26; Oswego 28.

YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Springfield, Mass., 22.

YORK AND ADAMS (Ed. E. Daley, mgr.): Brooklyn, N. Y., 21-26.

ZINN'S MUSICAL COMEDY: Savannah, Ga., 10-21.

MINSTRELS.

COHAN AND HARRIS' MINSTRELS (J. B. Isaac, mgr.): Brockton, Mass., 21; Fall River 22; New Bedford 23; Newport, R. I., 24; Springfield, Mass., 25, 26; Johnson City, Tenn., 27; Elizabethon March 1; Abingdon, Va., 2; Marion 3; Wytheville 4; Christiansburg 5.

DE RUE BROTHERS: Gastonia, N. C., 21; Hickory 22; Statesville 23; Morgantown 24; Marion 25; Rutherfordton 26.

DOCKSTADER'S, LEW (J. H. Decker, mgr.): Brooklyn, N. Y., 21-26.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 18—Indefinite.

FIELD'S (A. G. Field, mgr.): Detroit, Mich., 20-26; Flint 28; Lansing March 1; Jackson 2; Creek 3; Kalamazoo 4, 8; Bond, Ind., 5.

GEORGIA THROUBADOURS (Wm. McCabe, mgr.): Watertown, Minn., 21; Eden Valley 22; Maynesville 23-24; Belgrade 25; Brooten 26.

GULF NOVELTIES (Mrs. A. L. Guy, mgr.): Cleveland, O., 21-26.

HOLLANDS AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Jacksonville, Fla., 21; St. Augustine 22; Palatka 23; Daytona 24; Cocoa 25; Ft. Pierce 26; Titusville 28.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Detroit, Mich., 21-26; Chicago, Ill., 28-March 5.

AVENUE GIRLS (Lou Cullen, mgr.): St. Joseph, Mo., 24-26; Kansas City 27-March 6.

BENMAN'S (Jack Simons, mgr.): Schenectady, N. Y., 21-26; Albany 27, 28-March 5.

BIG REVIEW (Henry P. Dixon, mgr.): Philadelphia, Pa., 21-26; Wilkes-Barre 28-March 2; Scranton 3-6.

BOHEMIANS (Al. Lubin, mgr.): Cleveland, O., 21-26; Pittsburgh, Pa., 28-March 5.

BON TONE (Weber and Bush, mgrs.): Providence, R. I., 21-26; Boston, Mass., 28-March 6.

BONZO (W. E. Rosenthal, mgr.): New York city 21-26; Providence, R. I., 21-26; March 6.

BRIGADIERS (Wash Martin, mgr.): Kansas City, Mo., 21-26; St. Louis 28-March 6.

BROADWAY GAETY GIRLS (Louis J. Oberwath, mgr.): Scranton, Pa., 21-26; Wilkes-Barre, 28-March 2; Paterson, N. J., 28-March 2; Newark 3-5.

CENTURY GIRLS (John Moynihan, mgr.): St. Paul, Minn., 21-26; St. Joseph, Mo., 28-March 5.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Brooklyn, N. Y., 14-26; New York city 28-March 6.

COLLEGE GIRLS (Spiegel Amusement Co., mgr.): New York city 21-26; Philadelphia, Pa., 28-March 5.

COLUMBIA BURLESQUEERS (J. Herbert Mack, mgr.): Philadelphia, Pa., 21-26; Newark, N. J., 28-March 5.

COZY CORNER GIRLS (Sam Robinson, mgr.): Philadelphia, Pa., 21-26; Scranton 28-March 2; Wilkes-Barre 3-5.

CRACKER JACKS (Harry Leon, mgr.): Boston, Mass., 21-26; New York city 28-March 5.

DAINTY DUCHESS (Weber and Bush, mgrs.): Newark, N. J., 21-26; Hoboken 28-March 5.

DREAMLANDS (Isay Grod, mgr.): Indianapolis, Ind., 21-26; Louisville, Ky., 28-March 5.

DUCKLING (Frank Calder, mgr.): Brooklyn, N. Y., 21-March 5.

EMPIRE (Jess Burns, mgr.): Toronto, Ont., 21-26; Buffalo, N. Y., 28-March 5.

FAIR AND POLLIES (Chas. B. Arnold, mgr.): Brooklyn, N. Y., 21-March 5.

FASHION PLATES (Harry Montague, mgr.): Montreal, P. Q., 21-26; Toronto, Ont., 28-March 5.

FAT FOSTER (John Grieves, mgr.): Cleveland, O., 21-26; Chicago, Ill., 28-March 5.

FADS AND POLLIES (Chas. B. Arnold, mgr.): Brooklyn, N. Y., 21-March 5.

FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Baltimore, Md., 21-26; Washington, D. C., 28-March 5.

PROLICOSOME LAMBS (T. E. Block, mgr.): Louisville, Ky., 21-26; Cincinnati, O., 28-March 5.

GAITY GIRLS (Pat White, mgr.): Washington, D. C., 21-26; Baltimore, Md., 28-March 5.

GINGER GIRLS (Hurtig and Seaman, mgrs.): Washington, D. C., 21-26; Wheeling, W. Va., 28-March 2; Columbus, O., 2-5.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Chicago, Ill., 21-26; Cincinnati, O., 28-March 5.

GOLDEN CHOOK (Jacobs and Jorman, mgrs.): Albany, N. Y., 21-26; Schenectady 24-28; New York city 28-March 5.

HASTINING (Harry Hastings, mgr.): Louisville, Ky., 21-26; Los Angeles, 28-March 5.

IMPERIALS (Sim Williams, mgr.): Buffalo, N. Y., 21-26; Detroit, Mich., 28-March 5.

IRWIN'S BIG SHOW: New York city 21-26; Philadelphia, Pa., 28-March 5.

IRWIN'S GIBSON GIRLS: Brooklyn, N. Y., 14-26; New York city 28-March 5.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): St. Louis, Mo., 21-26; Indianapolis, Ind., 28-March 5.

JEREMY LILIES (Wm. S. Clark, mgr.): Chicago, Ill., 21-March 5.

JOLLY GIRLS (Richard Patton, mgr.): Philadelphia, Pa., 28-March 5.

KENTUCKY BELLES (Robert Gordon, mgr.): Chicago, Ill., 21-26; Milwaukee, Wis., 28-March 5.

KNICKERBOCKERS (Louis Robie, mgr.): Cleveland, O., 21-26; Columbus 28-March 2; Wheeling, W. Va., 2-5.

LADY BUCCANEERS (Harry Strange, mgr.): Troy, N. Y., 21-23; Albany 24-26; Montreal, P. Q., 28-March 5.

LIBERTY LIFTERS (H. S. Woodhull, mgr.): New York city 21-26; Brooklyn, N. Y., 28-March 5.

LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—Indefinite.

MAJESTICS (Fred Irwin, mgr.): Philadelphia, Pa., 21-26; Baltimore, Md., 28-March 5.

MARATHON GIRLS (Phil Sheridan, mgr.): Kansas City, Mo., 21-26; Omaha, Neb., 28-March 5.

MARDI GRAS BRAUTIERS (Andy Lewis, mgr.): Boston, Mass., 21-26; Springfield 28-March 2; Holyoke 3-5.

MERRY MAIDENS (Harcy Hedges, mgr.): Minneapolis, Minn., 21-26; St. Paul 28-March 5.

MERRY WHIRL (Louis Epstein, mgr.): Minneapolis, Minn., 21-26; Milwaukee, Wis., 28-March 5.

MISS NEW YORK, JR. (Ed. Echappen, mgr.): Baltimore, Md., 21-26; Philadelphia, Pa., 28-March 5.

MORNING, NOON AND NIGHT (Walter Remond, mgr.): New York city 21-26; Newark, N. J., 28-March 5.

MOULIN ROUGE (Chas. Edwards, mgr.): Newark, N. J., 21-26.

PARISIAN WIDOWS (Weber and Bush, mgrs.): St. Louis, Mo., 21-26; Kansas City 28-March 5.

QUEENS OF THE JARDIN DE PARIS: Wheeling, W. Va., 21-23; Columbus, O., 24-26; Toledo 28-March 5.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Columbus, O., 21-23; Wheeling, W. Va., 24-26; Pittsburgh, Pa., 28-March 5.

RENTZ-SANTLEY (George Leavitt, mgr.): Detroit, Mich., 21-26; Chicago, Ill., 28-March 5.

RIALTO BOUNDERS (Dave Kraus, mgr.): Milwaukee, Wis., 21-26; Chicago, Ill., 28-March 5.

ROCKY AND BILLY (Ed. B. Daley, mgr.): Brooklyn, N. Y., 21-26.

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